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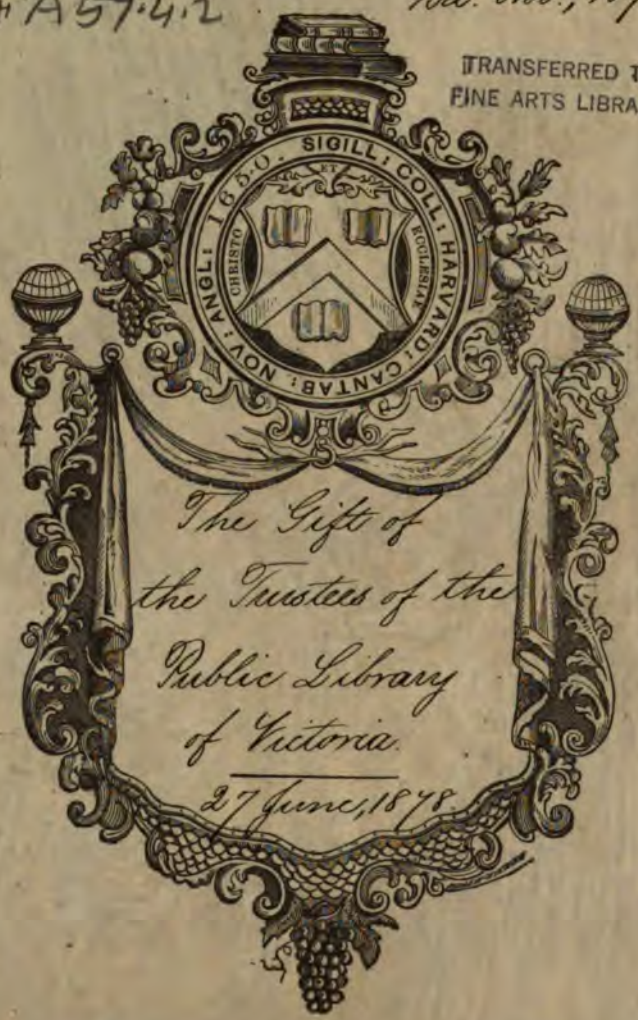

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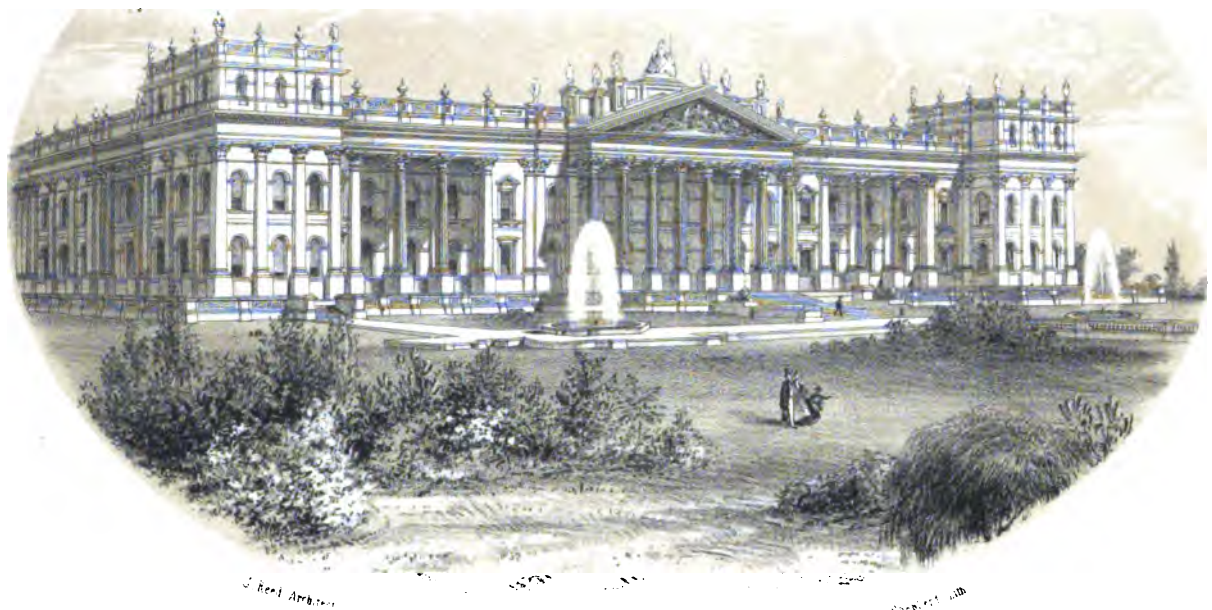

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CATALOGUE

OF THE

CASTS, BUSTS, RELIEFS,

AND ILLUSTRATIONS OF THE

School of Design and Ceramic Art,

IN THE

MUSEUM OF ART,

AT THE

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PREFACE

TO THE COLLECTION OF CASTS OF STATUES, BUSTS, AND BAS RELIEFS IN THE MUSEUM OF ART.

What tho' no marble breathes, no canvas glows,
From ev'ry point a ray of genius flows!
Be mine to bless the more mechanic skill
That stamps, renews, and multiplies at will;
And cheaply circulates thro' distant climes
The fairest relics of the purest times.
Here from the mould to conscious being start
Those living forms, the miracles of Art;
Here chosen gems imprest on sulphur shine,
That slept for ages in a second mine.

ROGERS.

THE religious thought and feeling of the inhabitants of Greece exercised a powerful effect on Sculpture. Greece may be considered the country in which the art achieved its highest perfection.

The rude block of stone, the distorted trunk of a tree, the composite monsters polluted by pagan rites, claimed no reverence from a people endowed with a fancy so rich, an imagination so fertile.

To adore the elements or the vivifying powers of nature in their abstract vagueness, however suited to those content with the illusory contemplation of what they were unable to define, did not satisfy the sensibility of a nation gifted with a genius so active.

In the development of the exponents of their belief the Greeks lent to tradition a graceful and engaging credulity.

By interweaving the fictions handed down to them from their ancestors their mythological system became extremely complicated. Heroes and Heroines, associated with different alleged manifestations of the Gods, renowned for acts of valor, for having introduced civilising arts, wise laws, or useful inventions, were raised above the rank of mere mortals to celestial honors.

At an early period the Greeks gave form to the great divinities to which they ascribed the government of the universe, also to the subordinate powers believed to superintend and direct the particular affairs of mankind.

These forms were at first invested with attributes, physical and intellectual, superior to those conferred on man; next with a majesty and dignity emblematical of the Divine nature; lastly, in them was embodied the perfection of human symmetry, to which was imparted an ideal grace and beauty.

Exhibited in temples, halls, and public places, or enshrined in private sanctuaries, they warmed the beholder to a sense of devotion more intelligible than could have been aroused by the mysterious relics of a barbarous antiquity.

Inspired by her handmaidens, Poetry and Painting, and chastened by the enlightened criticism of successive generations, who by familiarity from infancy with such sublime works had been schooled to a correct judgment, Sculpture eventually, as it were, breathed life into the marble figure, and touched into motion the complex group.

The history of Greek Sculpture may be divided into three periods :—

The Dædalian.
That of Pericles ; or, the Heroic.
That of Alexander the Great.

THE FIRST ranged over several centuries, from B.C. 1200 to B.C. 550. Deities and Heroes were the subjects which chiefly engaged the attention of the Sculptor.

Materials used were clay, wood,* stone, marble, metals of various kinds. Opening the eyes, separating the feet, liberating the arms, and extending the limbs marked the works of this age as different from those of the primitive Egyptian stiff and formal style, according to which the eyes were closed, the feet placed together, and the arms held by the sides, indicating a representation of the dead rather than of the living person.

The names of some Statuaries distinguished in this era have been preserved. For what is known respecting them and the others alluded to, the reader is referred to the numerous writings upon Art, ancient and modern, collected in the Library.

Amongst the Sculptors are Dædalus, the Athenian; Smilis, of Crete; Eugrammus, who, with Euchir and Diopus, followed the fortunes of Damaratus (father of Tarquin, eventually King of Rome) in his flight from Corinth to Etruria, B.C. 664, and gave a new direction to Etruscan art. Theodorus, son of Rhæcus, and brother of Telecles, to whom credit is given for the invention, B.C. 600, of casting in moulds, although as it had been practised long before by the Phœnicians, B.C. 1005,† all justly due to him may be the honor of having introduced the practice into Greece. Malas, his son Micciades,

* The fig, sycamore, cedar, olive, ebony. Winck. i. 31. † 1 Kings vii. 45.

his grandson Anthermus, with Bupalus and Athenis, his sons, sustained for nearly a century the reputation of the Isle of Chios.

Dipœnus and Scyllis, Cretans, who, according to Pliny, were the first to distinguish themselves as Sculptors in marble, left their native island and were established, about B.C. 590, at Sicyon, a town near Corinth, for ages the resort of Artists. Endœus, of Athens, was their pupil.

Glaucus, about B.C. 570, made the important discovery of the mode of soldering metals, at which time Theodorus, grandson of him above named, obtained renown as a statuary in bronze.

Perillus, about B.C. 565, fabricated for Phalaris, of Agrigentum, a Brazen Bull, the well-known instrument of torture used by that tyrant, of which the inventor was the first victim. Tectæus and Angelion flourished about B.C. 548. Doryclidas and Medon, his brother, were of Sparta. The works of these Artists were distributed through Greece and its islands, and found their way to the colonies on the continent of Asia, and eventually to Italy.

Pliny states that Augustus placed in the Temple of the Palatine Apollo, at Rome, some statues by Bupalus and Athenis, adding that they wrought in Parian marble called lychnites, because quarried by the light of λύχνος, a link or torch.

It is not probable that many productions of this school are now in existence, at least in a perfect state.

No representatives of the period are in this collection.

THE SECOND combined with the grosser figures invented in the time of fable, as well as with the loveliness of female grace, the stateliness of heroic proportion developed into sublimity in gods and demigods. It extended from B.C. 550 to B.C. 390, and rose to the highest eminence after the memorable repulse of the Persian, Xerxes, B.C. 480. Pericles, being established in power at Athens, about B.C. 460, undertook to reconstruct the temples destroyed by the invader, and to embellish the capital of his contemplated confederation of the States of Greece,—a bond to unite which would have been the religion professed by all.

With the illustrious Phidias (pupil of Ageladas) as his director of works, he built the Parthenon, the temple of the virgin goddess Athene—Minerva of the Romans—of which the architects were Callicrates and Ictinus; the Propylæa, of which Mnesicles was the architect; the Odeum, a theatre for musical performances, and the Temple of Eleusis, on which Coroebus, Metagenes, and Xenocles were employed.

These buildings were adorned by Alcamenes and Agoracritus, instructed by Phidias, and others of the same school. To the statuaries already named may be added Polyclitus, Calamis, and Myron; Crysothemis and Eulitidas, of Argos; Amphicrates, Agasias or Hegesias, Menæchmus, and Soïdas, of Naupactus.

Gold, ivory, silver, many varieties of bronze and mixed metals, and the finest kinds of marble were employed. Statues made of the first two when used in combination were called *chrys-elephantine;* when various marbles were used for the purpose of producing variety of color, either to represent the hair, drapery, or ornaments, they were called *polylithic;* when that effect was accomplished by painting they were called *polychromic.* Eyes made of silver, crystal, glass, and paste were not unfrequently inserted, and this singular practice, so strangely at variance with our notions of pure taste, prevailed during the meridian splendor of the art. Wax, plaster, pitch, amber, aromatics, and costly perishable and combustible substances were also employed, according to the caprice of the artist or the extravagance or ostentation of the person for whom he wrought. The working of metals with sharp instruments, beating out, and embossing them with punches after they had been partially cast, was styled the *Toreutic* art.

The impetus given to Art by these extensive operations was much stimulated by the refinement thus produced, and materially influenced by the scientific study of Homer, whose poems had been collected by Pisistratus. The frequent representations of the tragedies of Æschylus, Sophocles, and Euripides, who flourished at this time, gave also to the community an elevation of sentiment reflected in the severe and simple grandeur of design, the majesty of conception, the force, power, and delicacy of execution, which form the characteristics of the first division of this period.

Amongst the cotemporaries and immediate successors of the above-named Artists, were Ctesilaus, Naucydes, of Argos, Pythagoras, of Rhegium, in Italy, successful in a contest with Myron; Calamis, Phradmon, and Callimachus, inventor of the Corinthian column; Theocosmus, Dinomenes, Lycius, Canachus, and Patrocles, who, with others of greater or lesser fame, followed in the course of time.

Statues in the Museum, said to be of the Heroic period, are—No. 3, the Amazon; Nos. 26 27, the Discoboli; Nos. 36 37, the Gladiators. Respecting Nos. 32, the Fates, 41, the Horse's Head, 42, Ilissus, 61, Theseus, and the rest of the Elgin marbles, there is no doubt.

THE THIRD period may be extended so as to include from B.C. 390 to B.C. 146.

Moved by the success of the celebrated painters, Pamphilus, Zeuxis, Parrhasius, and Apelles, impressed by the subtle disquisitions of the Philosophers, and acted on directly by the increase of national wealth and luxury, Sculptors now bestowed more attention on the graceful flow of outline, on the skilful arrangement of the hair, on the becoming disposition of drapery. The ideal of human beauty was now produced in its perfection.

To the study of boldness and grandeur, to the heroic spirit and religious earnestness of the preceding age, succeeded the imitation of Nature, heightened by the charms of animated expression, enriched by the excellence and highly-wrought finish of execution.

The great works of the early part of this period were the Temple of Minerva, at Tegea, in Arcadia, the largest and most magnificent in the Peloponnesus, and the Mausoleum. The former was built under the direction of Scopas, of Paros, whose Venus—removed subsequently to the Temple of Mars, in Rome dedicated by Brutus Callaicus,—was pronounced by Pliny to have surpassed in excellence even that of Praxiteles. The latter, a Sepulchre, reared B.C. 352, at Halicarnassus (the modern Budrum), by Artemisia, Queen of Caria, in honor of her husband, was decorated by the same Scopas, and by Bryaxis, Timotheus, and Leochares, Athenians, each of whom, as it is supposed, undertook the execution of the bas-reliefs on one side of the frieze of the peristyle, some of which were added, in 1846, to the vast collection in the British Museum.

Next in order of time and repute came Lysippus,* respecting whom Alexander the Great published an edict that no other person should represent him in bronze, as he had also directed in favor of Apelles, the painter, with regard to his portrait, and of Pyrgoteles,† the lapidary, with respect to engraving his figure on gems. The school of Lysippus, at Sicyon, was continued under Euthycrates, Daippus and Bedas, his sons; Lysistratus, his brother; Chares, Phœnix, Eutychides, Phanis, and Tisicrates, his pupils; while at Athens flourished Praxiteles, with his sons, Cephisodotus and Timarchus; Euphranor, skilled also as a painter, and memorable as a writer upon Art; and Apollodorus, father of Cleomenes, to whom the Venus de Medici was for some time attributed.

They were followed by Pyromachus, to whom commentators on Pliny give the credit of being the author, in bronze, of the figure known as the Dying Gladiator; and Silanion, whose statue of Sappho, styled by Cicero "so perfect, so elegant, so elaborate," is enumerated amongst the spoils of Verres.

The intestine troubles which continued to distract Greece, after the death of Alexander, drove many distinguished artists forth to seek protection and encouragement from the Ptolemies of Egypt, the Seleucidæ of Asia, and the kings and people of Sicily. When Carthage fell beneath the arms of Scipio, and Corinth was destroyed by Mummius, the Art treasures of both cities were transferred to Rome, which began to absorb the wealth and attract the talent of other countries.

With these important events this period may be said to have closed.

Statues in the Museum assigned to this era are Nos. 6 and 7, Apollos; No. 12, The Boxers; No. 14, The Boy and Goose; Nos. 33 and 34, Fauns; and Nos. 62, 63, 64, 65, 66, Venuses.

The history of Sculpture under the Romans may, for convenience, be made to embrace from B.C. 146 to A.D. 180.

* Edicto vetuit, ne quis se præter Apellem
Pingeret, aut alius Lysippo duceret æra
Fortis Alexandri vultum simulantia.
HOR. Ep. ii. 1, 239.

† Pliny vii. 37; xxxvii. 1–4.

Architecture, the construction of roads to enable them to extend and retain their conquests, aqueducts, theatres, and vast arenas for the exhibition of their cruel sports, instituted to amuse and finally employed to enthrall the people, engrossed this warlike race. They may be regarded as admirers of art, rather than as a nation producing artists from amongst themselves. Unlike the Greeks, who forbade the practice of Sculpture by any but persons of gentle birth, and who annexed to the study of its rules a protracted and expensive training, the Romans considered the arts of war and government* their chief pursuit; they esteemed most highly the military distinctions which led to the principal civil preferments, and they willingly surrendered to others the supremacy in those accomplishments which required more finely-organized perceptions, more discriminating habit of thought, more cultivated and polished manners than they themselves could boast. Thus it was that they delegated the practice of most of the fine arts, as well as of the allied employments, to captives brought from abroad to swell the pomp of successive triumphs, or to slaves expressly educated for the purpose.

Genius, repressed in this servile condition, refused to display itself in such vigor as when, in the full enjoyment of liberty, it had been courted and honoured by the great; accordingly, it has been observed that the Romans seem to have contented themselves at first with copies of those remarkable statues which had not been transported to the capital. These were not in all instances rendered with strict fidelity to the originals, and a trifling deviation from the model was accepted as a compensation for the absence of the inventive faculty.

As taste ripened a more generous spirit grew up, and the enfranchisement of the Artist led to the emancipation of the intellect, and a consequent improvement in the style of Art.

Still the creative power, the embodiment of the workings of fancy and of the imagination, are not to be expected at the hands of a people eminently practical in their social, political, and religious institutions. Portraiture exact in minute detail, imitation unenlivened by any departure from the actual and the real, mark this period.

The magnificence of the buildings erected in the age of the early Cæsars, of the Flavian family, of Hadrian, and the Antonines, and the unprecedented splendor of the public shows, gave ample occupation to Artists; but the spirit thus awakened soon degenerated in consequence of the growing effeminacy of manners, and Artists were degraded into ministers of the pride, caprice, and wanton luxury of profligate Emperors.

* Excudent alii spirantia mollius æra;
Credo equidem, vivos ducent de marmore vultus;
Orabunt causas melius, cœlique meatus
Describent radio, et surgentia sidera dicent.
Tu regere imperio populos, Romane memento;
Hæ tibi sunt artes; pacisque imponere morem,
Parcere subjectis et debellare superbos.
VIRG. Æn., vi. 847.

There is considerable difficulty in fixing with precision the works expressly due to this period.

To inscribe on the plinth of the statue of an illustrious foreigner of a former age the name of a Roman warrior or statesman was, according to Cicero, a reprehensible act of frequent occurrence; and Suetonius informs us of a still more violent appropriation by Caligula, who collected antique statues of gods, famous for their beauty and the veneration paid to them, removed the heads and replaced them with his own. He carried his destructiveness still further, as he demolished or dispersed the statues of many distinguished personages set up in the public places in Rome; while Nero exceeded him in barbarism, for in his progress through Greece he overturned the statues which had been erected in honor of victors at the different national games.

The best known sculptors of this epoch are Posidonius and Coponius, who embellished the theatre of Pompey; Pasiteles, master of Stephanus, and Menelaus, his pupil; Arcesilaus, who produced the Venus Genetrix, placed in his Forum by Julius Cæsar; Thaletion, a freedman of Mæcenas; Chimarus, who made the shrine and statue of Germanicus; Zenodorus, who executed the colossal figure of the Sun, 120 feet high, intended to represent Nero, which was put in front of his golden house; Agesander, Athenodorus and Polydorus, authors of the Laocoon, of which many reproductions were known to exist.

Apollodorus, of Athens, superintended the erection of Trajan's column, enriched with bas-reliefs, showing powerful forms in natural and appropriate attitudes. Zeno, of Caria, Papias and Aristæus, of Cyprus, flourished under that emperor, who revived the art, then hastening to its decline.

The names of many of these persons sufficiently denote the foreign extraction of those who bore them.

Statues in the Museum ascribed to this period are No. 5, Antinous; 16, Canephora; 17, Castor and Pollux; 19, Cupid and Psyche; 31, Flora; 35, Germanicus; 46, Laocoon; 55, Pudicitia.

The period of primitive Christian Sculpture may be briefly passed by, inasmuch as unfortunately the Museum does not yet possess any of its curious and suggestive productions.

Drawing his inspiration from the pure sources of Holy Writ, absorbed by a devout enthusiasm, the chief aim of the early Christian Sculptor was a pious illustration of his subject, rather than a display of technical dexterity or an adherence to the rules of Art.

The oppression to which he was exposed by reason of his creed restricted the exercise of his abilities in a great measure to sepulchral and monumental works usually executed in relief.

Still a rare gleam of intellect occasionally shines through some of these simple and truthful labours, and although instances occur in which the mythology of ancient times

is strangely intermixed with the new religion, the innocence, sincerity, and tenderness of motive of the designer may well disarm criticism on the homely nature of the execution.

Upon the change of the seat of government from Rome to Constantinople, the Emperor Constantine was soon impressed with the irresistible conviction that the principal impediment to making the city of his choice surpass all others in magnificence was the decline of Art.

Unable to resuscitate the expired genius of a former time, he imitated the rapacity of his predecessors; in order to heighten the splendor of his new "Colonia," the noblest and most favored daughter of old Rome, he denuded all other parts of the empire of their fairest ornaments.

Trophies of memorable wars, the statues of gods and heroes, of sages and poets, were transported to Byzantium, so that "nothing seemed wanting except their souls to animate the astonishing resemblances of these illustrious beings."* Of these statues not fewer than 427 were assembled in the temple dedicated to St. Sophia,† the Divine Wisdom.

The oriental character being unsuited to the severe study of Sculpture, Art took in the East a new direction; while Italy, reduced to the humiliating position of a power of secondary dignity, became a prey to successive wild invaders, whose only regard for works of Art was a superstitious dread of injuring such as their ignorance invested with a power of enchantment or sorcery.‡

For more than 600 years—from the time of Hannibal—no foreign enemy had insulted the walls of Rome. Alaric was the first who in her hour of weakness dared to aspire to the conquest of the eternal city.

He led his Visigoths from his conquests in Macedonia and Illyria, besieged thrice, and finally, A.D. 410, took and sacked the city, 1163 years after its foundation.

Genseric, A.D. 455, crossed with his Vandals from Africa, and plundered Rome of what had been left after or accumulated since the former pillage; and an avenging Nemesis gave to Carthage, at the hands of a barbarian, born on the shores of the Baltic, the spoils of her ancient and remorseless foe. In his heroic resistance to the furious assaults of Vitiges, A.D. 537, pent within the sepulchre of Hadrian, which, in his extremity, he converted into a fortress, Belisarius hurled upon the heads of the besiegers the statues with which that remarkable structure had been decorated; and the defenders of the capital thus reluctantly became the destroyers of its choicest and most esteemed ornaments.

Under such rude shocks as these the arts succumbed. They suffered still more, however, from the utter exhaustion of the human mind in the regions where they had formerly

* Cedrenus, 369. Byzan. Script. † Codinus, Ex. 8. Byzan. Script.

‡ The singularity of this exception was not admitted by the Iconoclasts at a later period, under Leo III., the Isaurian, about A.D. 730, and his successors.

flourished, from the obliteration of all refined sentiment and the destruction of the whole spiritual and ideal world of antiquity to which they had been so much beholden.

Then closed on them the obscurity of that long and dreary interval of many hundred years, during which the Sculptor rarely showed his skill, except when associated with the Architect.

The Sculptor's hand produced on such occasions the accessory embellishments for those vast and elegant structures which remain monuments of the architectural ability and the exquisite taste of Ecclesiastics, the only depositaries of learning in a rude and uncouth age.

About the fifteenth century a fresh life was infused into the arts.

The recovery of manuscripts of many of the classical authors; the circulation and study of these, facilitated by the invention of Printing; the exhumation of some of the noble statues, buried for centuries beneath ruins; the improved condition of society in the principal states of Europe; the increase of wealth and the enlightened patronage of men of letters and of Artists, contributed to a development of the human intellect in literature, science, and the fine arts, as rapid as it was remarkable and brilliant.

An enumeration of the great masters, preceding and of the time of the Medici family, is needless. Their world-renowned names are imperishable: they live in their works. These combine the vigor of the pagan era and the spirituality of the new belief which displaced the old merely human ideal.

Statues and Reliefs which belong to this period are No. 20, Cupid; No. 45, Julian de Medici; and Holy Family, relief, by Michael Angelo Buonarotti; No. 48, Mercury, by John of Bologna; Boys, in relief, by Fiamingo and Donatelli; with Panels of the Gates of the Baptistry at Florence, by Ghiberti.

From that period to the present the transition has been gradual. Temporary fluctuations have occurred, according as the eminence or success of some particular master has captivated the public and directed the course of his admirers or imitators.

Comment upon the work of the contemporary Sculptor it is not proposed to submit. A decision upon it involves not only an acquaintance with the history of his art in its former phases, but of that of Architecture, with which it has so often acted in unison, and that of Painting, to which it is so closely allied.

It demands that a just allowance should be made for the embarrassments which impede attempts to render in the spirit of the antique, yet without slavish copying, subjects taken from the remote history of people, whose manners, customs, habits, were so different from ours; or those drawn from an extinct mythology, the mysterious origin of which is in so many of its recesses unknown, forgotten, or misunderstood. It requires, also, that consideration should be shown on account of the obstacles which encumber efforts to impersonate Christian virtues or abstract ideas, the rendering of which is completely arbitrary.

It enjoins moreover, an insight, thorough and exact, into the influences which so frequently fetter genius and confine the Sculptor to the duty of pourtraying the commonplaces of living human passion, and the unpicturesque incidents of modern days.

Regarding the Sculptor as the expositor of man's thought and belief, the visitor to this collection, small and rudimentary though it be, may form his own opinion as to what has been in different ages esteemed the faithful rendering of the grand, the sublime, the beautiful, the true.

Statues and Reliefs in the Museum by sculptors of modern times are Nos. 18, Cupid; 24, Diana; 28, Dorothea; 29, Eve at the Fountain; 38, Graces; 39, Greek Slave; 40, Hercules and Omphale (as the restorations and additional figure entitle Flaxman to the merit of having converted a mutilated torso into a complete group); 43, Innocence; 47, Mercury; 50, Mother and Child; 51, Musidora; 52, Narcissus; 53, Perseus; 58, St. George and the Dragon; 59, Tambourine Girl; 60, Terpsichore; 67, 68, 69, Venuses; 70, Venus and Cupid; and reliefs by Flaxman, Gibson, and Thorwaldsen.

The foregoing observations are presented with a diffidence much increased in consequence of the difficulty which has been experienced in the endeavours to reconcile conflicting chronological statements advanced, and the contrariety of view entertained by the learned writers consulted during the preparation of the Catalogue.

The authorities referred to have been verified, so that errors, which a more abundant leisure might have escaped, may be corrected; and omissions, necessary to avoid prolixity, or which the absence of means of obtaining information has caused,* may be supplied by the diligent and indulgent reader.

It would be ungracious to conclude without adverting to the fact that the Trustees owe to the generosity of friends formerly resident here, as well as of others but incidentally connected with the country, many of the interesting objects which the Museum contains.

These represent more than £800 expended in the purchase; but as furnishing means of enlightened gratification and material instruction in the practical branches of art-manufacture and design, and also as affording testimony of the kind support of the givers, they possess an enduring worth much exceeding their mere money value.

The pleasure originally afforded to the donors in presenting them to the institution for the benefit of the community, will doubtless be enhanced by the knowledge that the usefulness of their well directed liberality is thoroughly appreciated by the public of Victoria.

* One may well exclaim with the polished scholar and learned antiquarian, that "it is pity there is not something like a public register to preserve the memory of such statues as have been found from time to time, and to mark the particular places where they have been taken up, which would not only prevent many fruitless searches for the future, but might often give a considerable light into the quality of the place, or the design of the statue."—ADDISON, "Travels in Italy."

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(*c*) "The Honorable JAMES FREDERICK PALMER, Esquire, Speaker of the House of Assembly.

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(*b*) Now Sir WILLIAM FOSTER STAWELL, Chief Justice of the Supreme Court.
(*c*) Now Sir JAMES FREDERICK PALMER, President of the Legislative Council.
(*d*) Now Member of Parliament for Pontefract (England).
(*e*) In the place of the Hon. Hugh Culling Eardley Childers, resigned.

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1864		3,880	0	0
		51,880	0	0
	Expended	50,994 11 4		
	Lapsed	885 8 8		
		51,880	0	0

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		£	s.	d.
1853		3,000	0	0
1854		3,000	0	0
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1856		3,000	0	0
1857		5,000	0	0
1858		5,000	0	0
1859		5,000	0	0
1860		2,000	0	0
1861		3,000	0	0
1862		3,000	0	0
1863		3,500	0	0
1864		2,000	0	0
		40,500	0	0
	Expended in Books	34,285 8 8		
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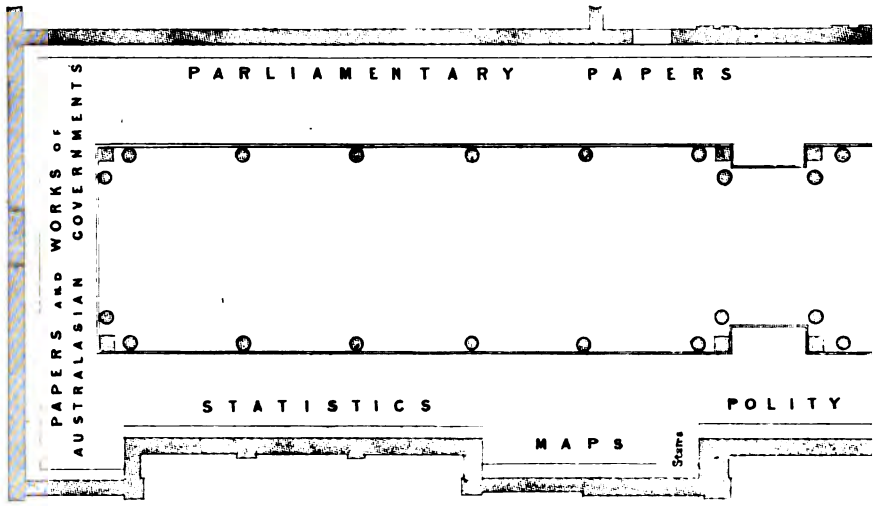

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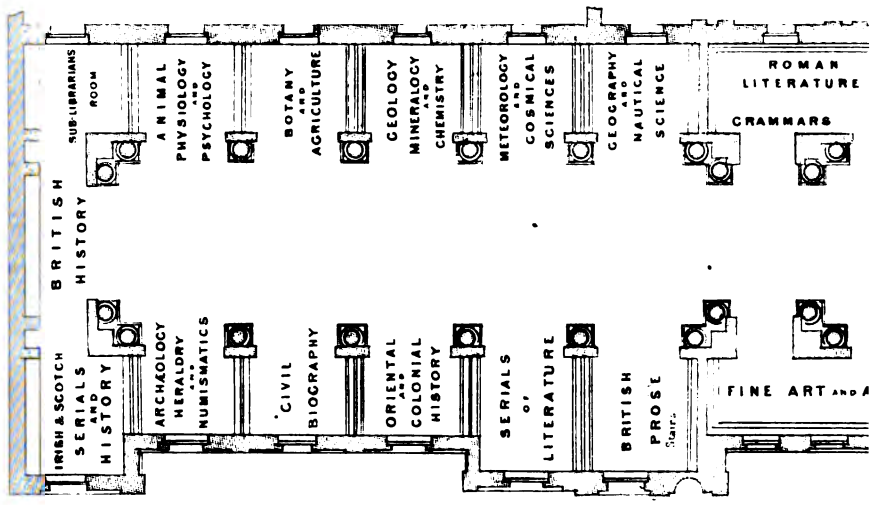

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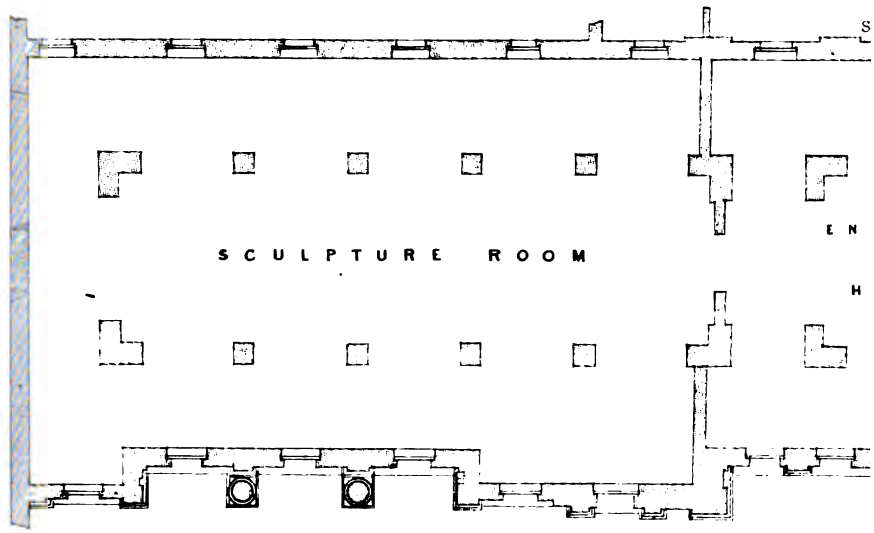

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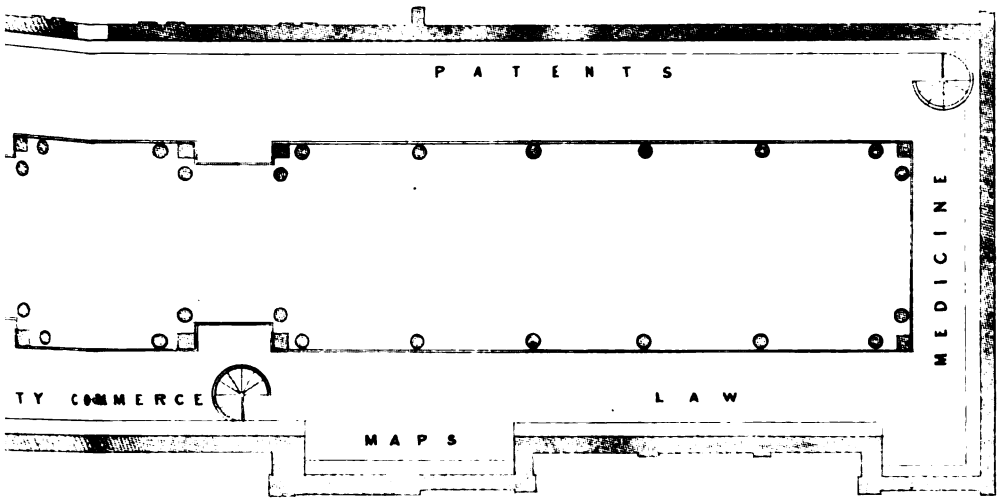

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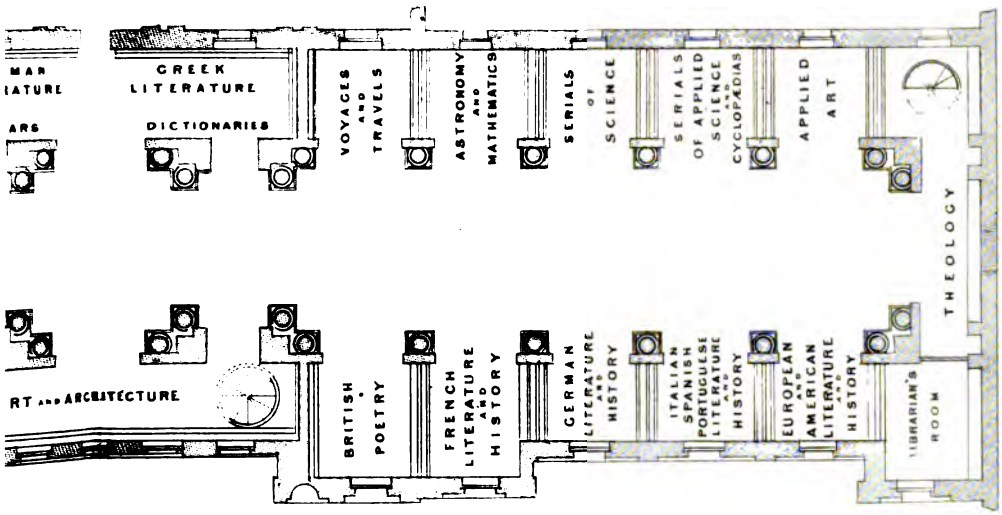

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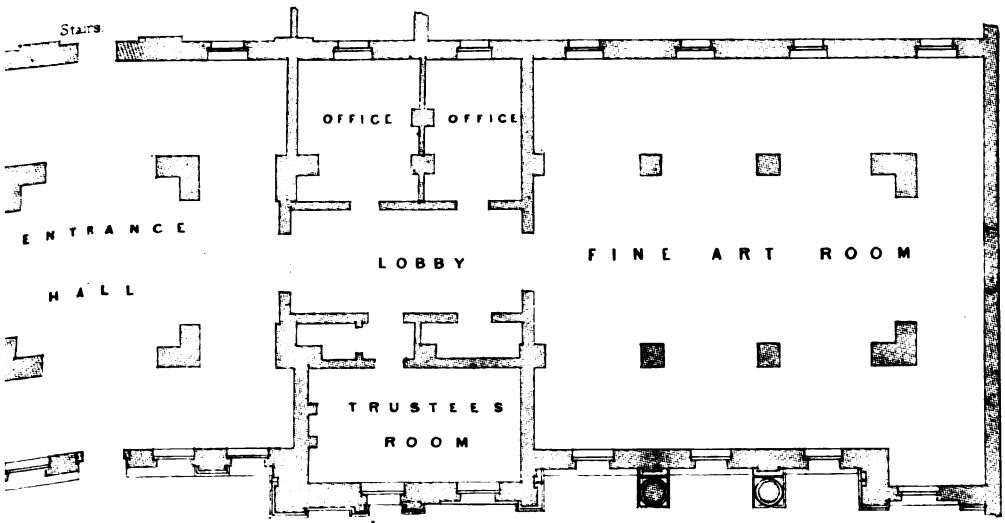

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Casts of Statues.

1. ACHILLES.

Original in the Louvre, Paris.
Found at
Sculptor
Height, 6 feet 11 inches.
Restorations: fingers of right hand, left fore arm, extremities of toes.

Son of Peleus (King of the Myrmidons in Thessaly) and of Thetis. Killed at the siege of Troy, B.C. 1184, by Paris, son of Priam and Hecuba, whose elopement with Helen, wife of Menelaus, King of Sparta, led to the Trojan War.

See Homer Iliad; Virgil Æneid, vi. 57; Ovid Metam., xii.

2. ADONIS.

Original in the Vatican, Rome.
Found A.D. 1780, on the Via Labicana.
Sculptor
Height, 5 feet 8 inches.
Restorations: both arms, right leg, top of nose, by Albracini.

Different accounts of the parentage of this youth are given by ancient writers. He was beloved by Venus, who accompanied him in hunting; he was killed by a wild boar. He is identified with the Syrian Thammuz of Ezekiel viii. 14.

> While smooth Adonis from his native rock
> Ran purple to the Sea, supposed with blood
> Of Thammuz yearly wounded.
> MILTON, Par. Lost, i. 450.

See Hesiod; Apollodorus, iii. 14; Ovid Met., x.; Hyginus Fab.; Theocritus, Id. xv., xxx.; Bion, Id. i.; Lucian de Dea Syria; Shakspeare, Venus and Adonis.

3. AMAZON. Presented to the Trustees by John Werge Howey, Esq.

Original in the Vatican.
Found at the Villa Mattei, Rome.
Sculptor, Polyclitus flourished B.C. 450.
Height, 6 feet 2 inches.
Restorations: the arms.

The Amazons were a race of warrior women who inhabited the territory of the Caucasus. Some believe that the name means that they were not nursed at the breast, or were without breasts, or because each had her right breast cut off that it might not impede the drawing of the bow; others that it is derived from the Caucasian word for Artemis, the Moon, of which Deity they were the priestesses, and suggest that the injury to the breast may be accounted for by the laceration of the body in the paroxysms of their religious orgies. This is supposed to be a copy from one of the bronze statues placed in the Temple of Diana at Ephesus, spoken of by Pliny. In order of merit they stood thus: that of Polyclitus, first; of Phidias, second; of Ctesilaus, third; of Cydon, fourth; of Phradmon, fifth.

Diodorus Sic., ii. 45, iii. 52; Plutarch, Theseus; Pliny, xxxiv. 19; Winckelmann, ii. 241.

4. ANATOMICAL STATUE.

Sculptor, Houdon.

5. ANTINOUS.

Original in Capitol at Rome.
Found at Hadrian's Villa, Tivoli.
Sculptor
Height, 6 feet 6 inches.
Restorations: the head, right leg from below the knee, left foot, two fingers of right hand, left forearm.

A Bithynian youth, page of the Emperor Hadrian, drowned in the Nile A.D. 131. The Emperor, inconsolable for his loss, rebuilt the city of Besa, and called it Antinoopolis. He caused him to be enrolled amongst the gods, gave his name to a star, erected temples for his honor in Egypt, Greece, and at his Tiburtine villa, and set up statues of him in many places.

See Spartian Hadrian, 14; Dion Cassius, lxix. 11; Pausanias, viii. 9; Il Vaticano, iv. 74; Merivale, vii.

6. APOLLO. THE BELVEDERE.

Original in the Vatican.
Found A.D. 1503, at Capo d'Anzio, the ancient Antium, birthplace of Nero, embellished by him at vast expense.
Sculptor: probably Calamis, B.C. 440, or Praxiteles, B.C. 364. Il Vaticano, iv. 252.
Height, 7 feet 2 inches.
Restorations: left hand, by Giovann-angelo Montorsoli, born A.D. 1507. The right arm and leg are antique, but have been attached, as Winckelmann remarks, vol. ii., p. 427, not too skilfully; also i. 485.

Son of Jupiter and Latona, one of the great Divinities of the Greeks.

Or view the Lord of the unerring bow,
The God of life, and poesy, and light;
The Sun in human limbs arrayed, and brow
All radiant from his triumph in the fight,
The shaft hath just been shot the arrow bright
With an immortal's vengeance; in his eye
And nostril beautiful disdain, and might
And majesty, flash their full lightnings by,
Developing in that one glance the Deity.

BYRON, Childe Harold, iv. 161.

I turn my glance, and lo!
The Archer-God speeds vengeance from his bow:
Not as when oft, amid his Delian glade,
The Lord of Beauty knelt to mortal maid;
Not as when winds were hush'd and waves lay mute,
Listing and lull'd beneath his silver lute;
But like the terrors of an angry sky—
Clouds on his brow and lightning in his eye,
The foot advanced, the haughty lips apart,
The voice just issuing from the swelling heart,
The breathing scorn, yet 'mid that scorn appear
No earthlier passions mix'd with human fear—
The god speaks from the marble not the less
Than when heav'n brightens with his loveliness;
And o'er each limb th' enamor'd Graces play,
Leave wrath its pride, but steal its gloom away.

BULWER.

God of the silver bow, from thee
The race of hapless Niobe
Received just punishment, to teach
The sin of proud and impious speech:
Thine arrows quell'd huge Tityos' lust
And stern Achilles laid in dust
Beneath the battlemented town
Of yet unconquered Ilion.

HORACE, lib. iv. ode 6. By Lord Ravensworth.

See Homer, iii. 1; Hesiod, Theog.; Herodotus, ii. 156; Cicero de Nat. Deor., iii. 23; Müller Dorians; Flaxman.

7. APOLLO SAUROKTONOS, the Lizard Killer.
Original in the Louvre.
Found, A.D. 1770, in the Palace of Cæsars, Rome.
Sculptor, Praxiteles. Original probably in bronze.
Height, 5 feet 1½ inches.
Restorations: right hand from above wrist.

Supposed to represent the God when in his early youth, banished from heaven for having slain the Cyclop Steropes, one of the companions of Vulcan, he passed some time in the service of Admetus, King of Thessaly.

Valerius Flaccus, Argon., v. 445; Pliny, xxxiv. 19, 10; Martial, xiv. 170; Winckelmann, ii. 267, 338.

8. APOLLINO; or, the Lycian.
Original in the Royal Gallery, Florence.
Found at
Sculptor
Height, 4 feet 6 inches.
Restorations: this statue was broken in pieces some years since by the fall upon it of Vandyke's portrait of the Emperor Charles V., of Spain. Restored by Bartolini.

Lo a youth was seen my floor to tread,
Chaste laurels nodding round his wreathed head;
No form so fair adorn'd the age of gold,
No form so fair could spring from human mould.
Loose o'er his tapering neck the ringlets flew,
That breathing myrtle dropp'd with Tyrian dew;
White as the moon did his complexion show,
And tinting crimson flush'd his skin of snow,
As girls with purple amaranths lilies thread,
As apples pale catch Autumn's streaky red.
TIBULLUS, iii. 364. By Elton.

See Lucian, Anacharsis; Galerie de Firenze, ii. 154.

9. ARIADNE. Presented to the Trustees by George James, Esq.
Original in
Found at
Sculptor
Height, 4 feet 10 inches.
Restorations

Daughter of Minos, King of Crete. For her adventures with Theseus and Bacchus, see Hesiod, Theog., 949; Plutarch, Theseus; Ovid, Metam., viii. 178, Heroides, 10; Catullus Epithal. of Peleus and Thetis.

10. ARISTIDES.
Original at Naples.
Found at Herculaneum in the Villa of the Papyri.
Sculptor
Height, 6 feet 8 inches.
Restorations

An Athenian General and Statesman called the Just; banished from Athens through the envy of the Democratic party.

Herodotus, lib. viii. 79; Plato, Gorgias.; Plutarch; Museo Borbonico, i. 50.

11. BACCHUS and AMPELUS. Presented to the Trustees by Lachlan Mackinnon, Esq.
Original in the British Museum.
Found A.D. 1772, at La Storta, eight miles from Rome.
Sculptor
Height, 4 feet 10½ inches, including the plinth, 3⅝ inches.
Restorations: the whole of the right arm of Bacchus.

Bacchus, the god of wine, son of Jupiter and Semele. Ampelus his companion, a Phrygian youth, thrown from the back of a bull and killed. His body was changed into a vine. See Homer, Hymn v.; Cicero de Nat. Deor., iii. 23.; Ovid, Fasti, iii. 409.

12. BOXERS (The), or Lottatori, or Wrestlers, or Pancratiasts.
Original in the Royal Gallery, Florence.
Found A.D. 1535 or 1583, near the Lateran, at Rome.
Sculptor, Praxiteles or Scopas—if either.
Height, 2 feet 11½ inches.
Restorations: the head of each; left arm, right leg from knee, left foot of uppermost figure; right arm, right leg from above knee of lowermost.

Supposed to represent Phædimus and Tantalus, sons of Niobe, slain by Apollo, and to have formed part of the group of Niobe and her children, which occupied the tympanum of the pediment of the temple of Apollo, at Rome, in which was set up by Sosius, about B.C. 60, the statue of Apollo, in wood, brought from Seleucia, and called the Apollo Sosianus. Mengs is of opinion that these are imitations of statues made at a period when taste was brought to the greatest perfection amongst the Greeks. One of the proofs adduced to displace the idea that these are boxers is, that in the statues of professional pugilists the cartilage inside the ear is generally crushed and flattened as if by blows. The ears of these figures are perfect.

See Anthol. Gr.; Ausonius, Her. Ep., 27, 28, 29; Ovid, Metam., vi., the Story of Niobe; Pliny, xiii. 5, xxxvi. 4; and the account by Propertius, Elegy, ii. 31, of the opening of the Portico of the Temple; Winckelmann, ii. 237.

13. BOY (extracting a thorn).
Original in Villa Albani, Rome. A repetition is in the Royal Gallery, Florence.
Found at
Sculptor
Height, 2 feet 4 inches
Restoration

14. BOY and GOOSE.
Original in the Capitol of Rome.
Found, A.D. 1789, at Roma Vecchia, the ancient Pagus Lemonius, on the Via Appia.
Sculptor, Boethus, a Carthaginian. See Virgil, Culex, 66.; Cicero in Verr. v. 14; Pliny, xxxiii. 55, xxxiv. 19.
Height, 2 feet 9 inches.
Restorations

15. BUDDHA, or Sakya.
From Rangoon, Burmah.
Carved in wood.

16. CANEPHORA.
I. Presented to the Trustees by Mrs. General Barry.
II. By Sir William A'Beckett.
Original in the British Museum.
Found, A.D. 1766, at the Villa Strozzi, near Rome, close to the tomb of Cecilia Metella, wife of Crassus.
Sculptors, Criton and Nicolaus of Athens. They flourished in the time of Cicero, about B.C. 60, Winckelmann, ii. 377; or, in the time of the Antonines, about A.D. 150, Müller, 204.
Height, 7 feet 3¼ inches, including the modius or basket on the head.
Restorations: the lower right arm, left foot, and a small portion of the upper part of the modius.

The Canephoræ were maidens of the highest rank at Athens, who assisted at the sacred festivals held in honor of Pallas Athene (Minerva), and bore upon their heads baskets containing offerings to the Goddess; two of these, of "marvellous beauty," the work of Polyclitus, are enumerated by Cicero amongst the art treasures of which Verres despoiled the city of Messana in Sicily. Cicero, Oration against Verres, v. 3.

In the description of the ancient marbles in the British Museum, Part I., it is said that "this is evidently an architectural statue, one of the Caryatides, which supported the portico of an ancient building," probably a tomb. The Caryatides were intended to represent either the virgins who celebrated the worship of Diana Caryatis, or females of Caryæ, a town in the Peloponnesus, which took the part of the Persians at the time of the invasion of Xerxes, B.C. 480. It was taken after a protracted siege; the men were put to the sword, the women reduced to slavery. To commemorate the victory buildings were erected, the columns of which were in the form of women robed in the style of the captives.

Moore playfully alludes to them in his fifth fable for the Holy Alliance:—

'Tis like that sort of painful wonder
Which slender columns, laboring under
Enormous arches, give beholders;
Or those poor Caryatides,
Condemned to smile and stand at ease
With a whole house upon their shoulders.

Male figures used for similar purposes were called by the Greeks Atlantes, from Atlas, who, according to the early mythology, supported the heavens on his shoulders, and was metamorphosed by Perseus, by means of the head of Medusa, into the mountain chain in North Africa, which still bears his name. Pliny, xxxvi. 4; Ovid, Metam., iv. 630.

The Romans called them Telamones from Telamon, another name given to Atlas.
Vitruvius, 6, 9.

17. CASTOR AND POLLUX.
Original in
Found at
Sculptor
Height, 4 feet 11 inches.
Restorations

Called the Dioscuri, sons of Jupiter and Leda, twin-brothers of Helen and Clytemnestra.

See Homer, Hymn xiii.; Theocritus, Idyll xxii.; Horace, Od. i. 12; Cic. de Nat. Deor. iii. 21; Statius Thebais, v. 440; Macaulay's Lays, Lake Regillus; Max Müller's Lectures.

18. CUPID (in bronze). Presented to the Trustees by John Airey, Esq.
Height, 2 feet.
Son of Venus. Lucian, Dial, Deor. xii. xix.; Virgil, Ciris 133.

19. CUPID and PSYCHE.
Original in the Capitol, Rome.
Found on the Aventine Hill, Rome.
Sculptor
Height, 4 feet 1 inch.
Restorations: nose, chin, right hand, left foot of Cupid.

But far above in spangled sheen
Celestial Cupid her fam'd son advanc'd,
Holds his dear Psyche sweet entranc'd,
After her wandering labours long
'Till free consent the gods among
Make her his eternal bride.
MILTON, Comus.

See Apuleius Metam.; Mrs. Tighe, Cupid and Psyche, of which Moore sings—

Tell me the witching tale again,
For never has my heart or ear
Hung on so sweet, so pure a strain;
So pure to feel, so sweet to hear.

20. CUPID.
Original in
Sculptor, Michael Angelo.
Height, 3 feet.

21. CYPARISSUS. Presented to the Trustees by James Malcolm, Esq.
Original in
Found at
Sculptor
Height, 4 feet 8 inches.
Restorations

A youth of the isle of Cea, one of the Cyclades. He inadvertently killed his favorite fawn. Overwhelmed with grief he was transformed into a cypress-tree.

'Twas when the summer sun at noon of day,
Through glowing Cancer shot his burning ray;
'Twas then the fav'rite stag in cool retreat,
Had sought a shelter from the scorching heat.
Along the grass his weary limbs he laid,
Inhaling freshness from the breezy shade,
When Cyparissus, with his pointed dart,
Unknowing pierced him to the panting heart.

Ovid. Metam., x. 10, 6.

22. DEMOSTHENES. Presented to the Trustees by Molesworth Greene, Esq.
Original in Vatican.
Found near Villa Aldobrandini, at Frascati.
Sculptor
Height, 6 feet 5 inches.
Restorations: the hands and the scroll.

A renowned orator and statesman, born about B.C. 385. His most splendid orations were delivered to excite his countrymen, the Athenians, against the encroachments of the Macedonians under Philip, Alexander, and Antipater. To prevent falling into the hands of the latter he took poison and died, B.C. 322.

See Lucian, Encomium Dem.; Plutarch; Il Vaticano.

This statue appears to embody the ideas conveyed by the lines of Milton describing Satan—

As when of old some orator renown'd
In Athens or free Rome, where eloquence
Flourish'd—since mute—to some great cause address'd,
Stood in himself collected; while each part,
Motion, each act won audience ere the tongue
Sometimes in highth began, as no delay
Of preface brooking, through his zeal of right—
So standing, moving on to highth up grown,
The Tempter, all impassion'd, thus began.

PARADISE LOST, xi. 670.

To Demosthenes, as well as to Pericles, Hyperides, and others, allusion is made in the lines—

Thence to the famous orators repair
Those ancient, whose resistless eloquence
Wielded at will that fierce democratie,
Shook the arsenal, and fulmined over Greece,
To Macedon and Artaxerxes' throne.

MILTON, Paradise Regained, iv. 270.

23. DIANA. Called "à la Biche."
Original in Louvre, Paris.
Found at
Sculptor
Height, 6 feet 5 inches.
Restorations: part of right arm and both hands, by Giovannangelo Montorsoli.

Sister of Apollo; identified with the Greek Artemis, the Egyptian Bubastis, the Phœnician Astarte, the Moon.

With these in troop
Came Astoreth, whom the Phœnicians call'd
Astarte, Queen of Heaven, with crescent horns.
MILTON, Par. Lost, i. 437; Jeremiah, vii. 18; 1 Kings, xi. 5.

See Homer, Hymn. xxv.; Hesiod, Theog.; Callimachus; Herodotus, ii. 137, 156; Ovid, Met., ix. 687.

24. DIANA. Presented to the Trustees by M. C. E. Labilliere, Esq.
Original in
Sculptor, G. M. Benzoni.
Height, 4 feet 10¼ inches.

Chaste Goddess, guardian of the woods
And Lycia's mountain solitudes,
In threefold power adored.
HOR., lib. iii. ode 22.

Catullus, 34.

25. DIANA (robing).
Original in Louvre.
Found at Gabii.
Sculptor
Height, 5 feet 4 inches.
Restorations: nose, right hand, left sleeve, left elbow, right foot to ankle, half of left leg.

But mild the beauties of Diana were,
And all her charms serene and sweetly fair;
Her brother's looks adorn her radiant face,
Her cheeks and sparkling eyes express his grace.
The same she were, did not her sex alone
A difference cause and make the virgin known:
Her arms are naked to th' admiring eye,
And in the wind her careless tresses fly.
CLAUDIAN, Rape of Proserpine.

26. DISCOBOLUS (standing).
Original in Vatican.
Found at Colombaro, on the Appian Way, eight miles from Rome, at a Villa, supposed that of the Emperor Gallienus.
Sculptor, Naucydes, born at Argos; flourished B.C. 400.
Height, 5 feet 6 inches
Restorations: none.

Lucian; Pliny, xxxiv. 19.

27. DISCOBOLUS (throwing quoit).
Original in the British Museum.
Found A.D. 1791, in the grounds of the Conte Féde, in that portion of Hadrian's villa, Tivoli, called the Pinacotheca.
Sculptor: supposed to be an ancient copy, in marble, from the work in brass by Myron, born at Eleutheræ, in Greece, B.C. 480.
Height: to top of head, 4 feet 4½ inches; to top of quoit, 5 feet 2⅛ inches.
Restorations: left hand, by Albani; head, broken off and rejoined. Other representations of this figure, in somewhat differing attitudes, are in the Massimi collection at Rome, in the Vatican, in the Louvre, and in the Feversham collection in England. It is objected that the head has not been correctly re-adjusted. In the other reproductions it is turned back, as described by Lucian:—"The statue is known to all" "What statue," said I, "do you mean?" "That beautiful one which you see as you enter the hall, made by Demetrius." "The Discobolus, I suppose, bending as if about to cast the discus, *and looking back* at the person who gives it to him, with one leg bent as if about to raise himself erect in the act of throwing." "No," said he, "that is one of the works of Myron."
See Cicero ad Heren., iv. 6; Quintilian, lib. ii. 13; Statius, vi. 645; Pliny, xxxiv. 19; Lucian, Philopseud., 18; Barry, Lectures, vol. i. 479.

28. DOROTHEA. Presented to the Trustees by Henry Moor, Esq.
Original in the collection of the Marquis of Lansdowne.
Sculptor, John Bell.
Height, 3 feet 11 inches.

This exclamation was distinctly overheard by the priest and his company, who, concluding that the person who spoke must be hard by, arose to make further enquiry, and had not gone twenty paces when, behind the fragment of a rock, they perceived a boy sitting under an ash-tree, in the habit of a peasant, whose face, as he stooped to wash his feet in a brook that murmured by him, they could not then survey Their approach they managed with softness and silence, while his whole attention was employed in bathing his legs, which seemed two crystal pillars produced among the pebbles in the rill. They were surprised at the whiteness and beauty of his feet, which they could not believe had been formed to tread the clods and follow the cattle or plough, as his dress would have seemed to indicate; and the curate, who went foremost, finding himself still unperceived by the youth, made signs to the rest to crouch down or hide themselves behind a neighbouring rock. This being done, all three stood gazing attentively at the apparition, which was clad in a double-skirted grey jacket, girt about the middle with a white napkin, and wore breeches and hose of the same cloth, with a grey hunting cap on his head, the hose being pulled up to the middle of the leg, which actually seemed of white alabaster. Having washed his delicate feet, he wiped them with a handkerchief, which he took out of his cap, and in so doing lifted up his head, showing to the bystanders a face of such exquisite beauty that Cardenio said, in a whisper to the curate, "Since that is not Lucinda, it can be no earthly, but some celestial being." The youth taking off his cap and shaking his head, a large quantity of hair, that Apollo himself might envy, flowed down his shoulders, and discovered to the spectators that the supposed peasant was no other than a woman, the most delicate and handsome that the curate and the barber had ever beheld.

DON QUIXOTE, Part I., Book IV., chap. i.

29. EVE (at the fountain).
Original at the Bristol Museum.
Sculptor, Baily.
Height, 2 feet 7 inches.

But Eve,
Undecked save with herself; more lovely fair
Than wood nymph or the fairest goddess feigned
Of three that in Mount Ida naked strove,
Stood to entertain her guest from heaven; no veil
She needed, virtue-proof; no thought infirm
Altered her cheek.

MILTON, Paradise Lost, v. 380.

That day I oft remember, when from sleep
I first awak'd and found myself repos'd
Under a shade on flowers, much wondering where
And what I was, whence thither brought, and how.
Not distant far from thence a murmuring sound
Of waters issued from a cave, and spread
Into a liquid plain, then stood unmov'd
Pure as the expanse of Heaven; I thither went
With unexperienced thought, and laid me down
On the green bank, to look into the clear
Smooth lake, that to me seemed another sky.
As I bent down to look, just opposite
A shape within the watery gleam appear'd,
Bending to look on me: I started back,
It started back; but pleased I soon return'd,
Pleased it return'd as soon with answering looks
Of sympathy and love. There I had fix'd
Mine eyes till now, and pin'd with vain desire,
Had not a voice thus warn'd me: What thou seest,
What there thou seest, fair creature, is thyself;
With thee it came and goes: but follow me,
And I will bring thee where no shadow stays
Thy coming, and thy soft embraces, he
Whose image thou art; him thou shalt enjoy
Inseparably thine, to him shalt bear
Multitudes like thyself, and thence be called
Mother of human race.

Paradise Lost, iv. 449.

30. EUTERPE.

Original in Vatican.
Found in the Gardens of the Quirinal, Rome.
Sculptor
Height, 4 feet 6 inches.
Restorations

One of the nine Muses, daughters of Jupiter and Mnemosyne:—

Calliope, who presided over		Epic poetry.
Clio	„	History.
Erato	„	Love poetry
Euterpe	„	Lyric poetry.
Melpomene	„	Tragedy.
Polyhymnia	„	The sublime hymn.
Terpsichore	„	Dance and song
Thalia	„	Comedy.
Urania	„	Astronomy.

See Hesiod, Theog., 77.

31. FLORA.

Original in the Capitol.
Found A.D. 1744, in the ruins of Hadrian's Villa, at Tivoli.
Sculptor
Height
Restorations: left hand.

The Latin Goddess of Spring and Flowers, identified with the Greek nymph Chloris, wife of Zephyrus.

32. FATES. The.

Original in the British Museum.
Found at Athens.
Sculptor of the school of Phidias.
Height of two, 3 feet 11 inches; one, 4 feet 5 inches.
Restorations: none.

These, with Nos. 41, 42, and 62, are taken from the Elgin marbles, brought from Athens by Lord Elgin, who obtained them while Ambassador at Constantinople, in the beginning of the present century. His collection was purchased for the use of the public, A.D. 1815. These figures formed portion of the majestic composition in the eastern pediment of the Parthenon, the temple erected in honor of (Athene) Minerva, intended to represent the birth of the goddess when she sprung full grown, and completely armed, from the brain of (Zeus) Jupiter. Paus. i. 24. In the centre was seated the ruler of Olympus; on his left hand, likewise seated, was (Here) Juno; on his right stood (Hephaistos) Vulcan, leaning on the axe with which he had opened the head of Jupiter. Philosticon. Close to him stood the Virgin Goddess; opposed to her was (Poseidon) Neptune; on the extreme right is (Hyperion or Helios), the Sun, the heads of the horses of his chariot appear rising impetuous above the sea; close to him is the figure of Theseus, No. 62; a name accepted in the description of the ancient marbles in the British Museum, iii. 3, though it is there said that "Some authorities of great weight are nevertheless disposed to consider it as Hercules. The lion's skin on which he reposes, and his position immediately above some of his labors in the Metopes, warrant this."

On the extreme left is the chariot of Night descending into the western ocean, the horses' heads visible, one of which, supposed to have been touched by the master-stroke of Phidias himself, is No. 41. Next in order are these figures, No. 32. According to the authority cited above, an adjustment of them forms a group supposed with great probability to represent (Moirai) the Fates, accustomed to attend upon the occasion of a birth. They are Clotho, sitting apart, expressive of vigorous youth, Lachesis, supporting another, of sedate middle age, Atropos, in repose, of the languor of declining life. The winged Victory at their side is balanced by Iris, messenger of the gods,

who conveys intelligence of the birth to (Demeter) Ceres and (Persephone) Proserpine, seated by Theseus on the confines of Olympus. Conjecture supplies the remaining objects.

No. 42 is called Ilissus, the Deified impersonation of the river which ran through the southern plain of Attica. This figure stood on the extreme right of the western pediment of the same temple in which was represented the victory of the goddess over Neptune in their contest for the sovereignty of the soil of Athens. Those who favor the opinion that No. 62 is meant for Hercules, suggest that this figure is with more probability that of Theseus than of the river god.

An account of the remainder of the Elgin marbles, of which the Trustees possess a complete series, is postponed until it can be arranged in a manner which will render the description intelligible.

33. FAUN (the Dancing). Two copies.
Original in the Royal Gallery, Florence.
Found at
Sculptor, attributed to Praxiteles.
Height, 4 feet 6 inches.
Restorations: the head and arms, by Michael Angelo Buonarotti.

34. FAUN. Usually called the Rondinini Faun, because placed in the Rondinini Palace in the Corso, at Rome.
Original in the British Museum, entered in the Catalogue as statue of a satyr, playing on the crotala, or cymbals.
Found at
Sculptor
Restorations (attributed to Michael Angelo): the torso is the only portion really antique.
Height, 5 feet 8 inches.

35. GERMANICUS. By some supposed to be a figure of Mercury.
Original in the Louvre.
Found
Sculptor, probably Chimarus.
Height, 5 feet 11 inches.
Restorations: thumb and forefinger of right hand.
Son of Nero Claudius Drusus, nephew of the Emperor Tiberius, brother of the Emperor Claudius, father of the Emperor Caligula and of Agrippina, mother of the Emperor Nero. A distinguished general; born B.C. 15, died A.D. 19.
Clarac, Winckel, ii., 405.

36. GLADIATOR (Dying.)
Original in the Capitol, Rome.
Found in the gardens of Sallust, at Rome.
Sculptor, supposed to be Ctesilaus, cotemporary of Phidias, B.C. 440; or by Pyromachus, B.C. 240, in bronze, of which the original is a copy.
Height, 2 feet 8 inches.
Restorations: right hand, said to be by Michael Angelo Buonarotti.

Behold! where, in his nerv'd and naked might,
Rushes the circus champion to the fight;
Stretches the gaunt arm in its sweeping length;
Starts from each limb the eloquence of strength;
On the bent brow pride, power, and conquest reign;
From the curved lip the spirit breathes disdain;
And all the savage, in his sternest mood,
Speaks from the form unawed and unsubdued.
Where 'mid yon puny race of courts can be,
Son of the woods! the champion meet for thee?
The strife is o'er. Ev'n as a broken bow,
Nerveless and spent, the Terrible lies low!

He leans upon his hand—the lion crest
Bows to the dust; and from the untam'd breast
Falls, drop by drop, life's tide; the eye is dim;
And o'er the buckler droops the giant limb;
And death is on the mighty. Aye, thou proud
And guilty city, let thy ruthless crowd
Pour o'er their prey the mockery of their mirth;
Blood with those echoes calls forth from the earth;
And Heav'n full soon shall answer.

BULWER.

I see before me the Gladiator lie:
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his drooped head sinks gradually low—
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thunder shower; and now
The arena swims around him—he is gone
Ere ceased the inhuman shout which hailed the wretch who won.

He heard it, but he heeded not—his eyes
Were with his heart, and that was far away:
He recked not of the life he lost, nor prize,
But where his rude hut by the Danube lay,
There were his young barbarians all at play,
There was their Dacian mother—he, their sire,
Butchered to make a Roman holiday—
All this rushed with his blood—Shall he expire
And unavenged?—Arise, ye Goths, and glut your ire.

BYRON, Childe Harold, iv. 140.

Supported on his shorten'd arm he leans,
Prone, agonizing; with incumbent fate
Heavy declines his head; yet, dark beneath
The suffering feature, sullen vengeance lowers,
Shame, indignation, unaccomplished rage;
And still the cheated eye expects his fall.

THOMSON, Liberty, iv. 157.

This statue, although usually known as that of a gladiator, and invested accordingly with many charming poetical associations, is supposed to be that of a herald. Ingenious conjecturers suggest Polyphontes, herald of Laius King of Thebes, killed by Œdipus, with his master; or, Copreas, herald of Eurystheus, massacred by the Athenians; or, Anthemocritus, an Athenian herald, killed by the Megareans (Paus. i. 9). Men who engaged in single combat are mentioned in Athenæus, iv. 41, as known in early times in Greece; but they do not appear to be of the class known in Italy as gladiators, first composed of captives in war, slaves, and condemned malefactors. Reasons adduced in support of this view are that the Greeks wore the beard until the age of Alexander the Great, who suggested that his Macedonian soldiers should shave (Athenæus, xiii. 18; Plutarch; Apoph. Bas., 180). This figure is represented beardless. Gladiators did not carry a trumpet nor wear a cord round the neck, as heralds in the Olympic games were used to do. There is, however, more probability in the suggestion that it represents a Celtic or barbarian soldier or messenger wearing the *Torques*, or collar. Gladiators were first exhibited at Rome, A.U.C. 490, B.C. 264. Ctesilaus flourished about 176 years before that time. If this statue be his work it cannot represent a Roman gladiator.

Val. Max. iii. 4, 7; Winck. ii. 241, note to French ed.

37. GLADIATOR (The Fighting, or Borghese).

Original in the Louvre, Paris.

Found A.D. 1503 at Capo d'Anzio, the ancient Antium.

Sculptor, Agasias, or Hegesias, son of Dositheus, of Ephesus, flourished 490 B.C.

Height, from left foot to head, 5 feet.

Restorations: right arm and right ear.

Of raging aspect, rush'd impetuous forth
The Gladiator Pitiless his look,
And each keen sinew braced, the storm of war,
Ruffling, o'er all his nervous body frowns.
THOMSON, Liberty, iv. 152.

Notwithstanding the commonly received opinion that this figure represents a gladiator, it has been suggested that it should rather be considered to be that of a foot soldier contending with a horseman. A conjecture is offered that it is intended for Achilles fighting with Penthesilea, Queen of the Amazons, who assisted the Trojans, and was slain by him.

See Winckelmann ii. 434. Thiersch.

38. GRACES. Aglaia, Euphrosyne, and Thalia.
Original in the collection of the Duke of Bedford (?).
Sculptor, Canova, born at Passagno in Italy, A.D. 1757, died A.D. 1822.
Height, 5 feet 2½ inches.

Eurynome, from ocean sprung, to Jove
The beauteous Graces bore, inspiring love,
Aglaia and Euphrosyne the fair,
And thou, Thalia, of a graceful air.
HESIOD. Theog., 907.

Daughters of Jove,
From them flow all the decencies of life.
Without them nothing pleases. Virtue's self
Admired not loved: and those on whom they smile,
Great though they be, and wise, and beautiful,
Shine forth with double lustre.
ROGERS.

See Pindar, Olymp. xiv.; Horace, Od. i. 4, iii. 21.

39. GREEK SLAVE. Presented to the Trustees by Major-General Valiant.
Original in
Sculptor, Hiram Power.
Height, 5 feet 2 inches.

40. HERCULES and OMPHALE. Presented to the Trustees by Charles Hotson Ebden, Esq.
Original in the London University.
Sculptor—the torso of Hercules was restored by Flaxman. He added the figure of Omphale.
Height, Hercules, 6 feet ½ inch; Omphale, 6 feet 1 inch.

The history and labors of the demigod, Hercules, are known. Omphale was Queen of Lydia; to her Hercules submitted himself as a slave for three years in order to expiate his crime of having murdered Iphitus.

Plut. Theseus; Lucian Dial., Deor., xiii.; Hom. Od., xxvi. 14.

41. HORSE'S HEAD.
School of Phidias, Athens. See No. 32.

42. ILISSUS.
School of Phidias, Athens. See No. 32.

43. INNOCENCE. Presented to the Trustees by Henry Arthur Smith, Esq.
Original in collection of — Pearce, Esq.
Sculptor, John Henry Foley.
Height, 5 feet.

44. JASON.
Original in the Louvre. For some time known as Cincinnatus.
Found A.D. 1814, at Tivoli.
Sculptor
Height, 4 feet 8⅛ inches.
Restorations: right hand and part of arm, left arm. The head is not of the same marble as the rest of the figure, possibly supplied from another statue. It is said, also, that the ploughshare was added.

Son of Æson, descendant of Æolus. Pelias, brother of Æson, ruled in Iolcus. He was warned by an oracle that one of the Æolidæ would kill him. He ordered their destruction. Jason alone escaped. The oracle again warned Pelias to beware of a man with but one sandal. On the invitation of Pelias, Jason attended a sacrifice to Neptune. In crossing the River Amaurus, on the bank of which he lived as a husbandman, he lost one of his sandals. Pelias, alarmed, sent him on an expedition to Colchis, to bring the golden fleece. He sailed in the ship *Argo*. His success and ultimate return with Medea, and the death of Pelias, are described differently by the numerous authors who treat of this uncertain portion of history.

Apollodorus, i. 9.; Ovid. Met., vii.; Winckel., ii. 390.

45. JULIAN DE MEDICI. Presented to the Trustees by John Fitzgerald Leslie Foster, Esq.

Original placed on the mausoleum erected to his memory by Pope Clement VII., in the Church of St. Lorenzo, Florence.

Sculptor, Michael Angelo.

Height, 5 feet 7½ inches.

Duke of Nemours, youngest son of Lorenzo the Magnificent and brother of Leo X. Born, 1478; died, 1516.

46. LAOCOON.

Original in the Vatican.

Found A.D. 1506, in baths of Titus, Rome.

Sculptors, Agesander of Rhodes with Athenodorus his son, and Polydorus, supposed to be his son also. They flourished, according to Winckelmann, lib. ii. 289, in the time of Alexander the Great, about B.C. 330; according to Lessing and Thiersch, in the time of Titus, about A.D. 76.

Height of Laocoon, 5 feet 9⅛ inches, to top of hand 6 feet 10¼ inches; of elder son, 3 feet 10⅛ inches; younger son, 3 feet 7½ inches.

Restorations: the right arm, in terra cotta, by Bernini; the arms and hands of each of the sons by Cornacchini. A head of the principal figure is in the collection of the Duc d'Aremberg, at Brussels, said by some to have belonged to the original.

See Pliny, Hist. N. xxxvi. 4; Il Vaticano, iv. 214; Goethe; Spence Polymetis.

Laocoon, Neptune's priest by lot that year,
With solemn pomp then sacrificed a steer;
When, dreadful to behold, from sea we spy'd
Two serpents, rank'd abreast, the seas divide
And smoothly sweep along the swelling tide.
Their flaming crests above the waves they show,
Their bellies seem to burn the seas below;
Their speckled tails advance to steer their course,
And on the sounding shore the flying billows force.
And now the strand and now the plain they held,
Their ardent eyes with bloody streaks were fill'd;
Their nimble tongues they brandish'd as they came,
And lick'd their hissing jaws that sputtered flame.
We fled amazed. Their destin'd way they take,
And to Laocoon and his children make.
And first around the tender boys they wind,
Then with their sharpen'd fangs their limbs and bodies grind,
The wretched father, running to their aid
With pious haste but vain, they next invade;
Twice round his waist their winding volumes roll'd
And twice about his gasping throat they fold;
The priest thus doubly chok'd their crests divide,
And towering o'er his head in triumph ride.
With both his hands he labors at the knots,
His holy fillets the blue venom blots;
His roaring fills the flitting air around.
Thus when an ox receives a glancing wound
He breaks his bands, the fatal altar flies,
And with loud bellowings breaks the yielding skies.

VIRGIL, Æn., lib. ii. 200. By Dryden.

Terrible! Mark and Tremble!—Fold by fold
See round the writhing sire the enormous serpents roll'd;
Mark the stern pang—the clench'd despairing clasp—
The wild limbs struggling with that fatal grasp,
The deep convulsion of the labouring breath—
The intense and gathering agony of death.
Yet 'mid the mortal's suffering still is view'd
The haughty spirit shaken—not subdu'd:
Tho' nature faint, tho' every fibre burst,
Scath'd, stifled, crush'd, let vengeance wreak its worst;
Fate—terror—Hell—let loose your powers of ill,
Wring the rack'd form—the soul can scorn you still.
BULWER.

At last her utmost masterpiece she found
That Maro fired. The miserable sire
Wrapt with his sons in Fate's severest grasp;
The serpents, twisting round, their stringent folds
Inextricable tie. Such passion here,
Such agonies, such bitterness of pain,
Seem so to tremble through the tortured stone
That the touch'd heart engrosses all the view.
Almost unmark'd the best proportions pass
That ever Greece beheld; and seen alone,
On the rapt eye the imperious passions seize:
The father's double pangs, both for himself
And sons convuls'd; to Heaven his rueful look,
Imploring aid and half accusing, cast;
His fell despair, with indignation mix'd,
As the strong-curling monsters from his side
His full extended fury cannot tear.
More tender touched, with varied art, his sons
All the soft rage of younger passions show:
In a boy's helpless fate one sinks oppressed!
While, yet unpierced, the frighted other tries
His foot to steal out of the horrid twine.
THOMSON, Liberty, iv., 185.

Or, turning to the Vatican, go see
Laocoon's torture dignifying pain—
A father's love and mortal's agony
With an immortal's patience blending: vain
The struggle; vain, against the coiling strain
And gripe, and deepening of the dragon's grasp,
The old man's clench; the long-envenom'd chain
Rivets the living links—the enormous asp
Enforces pang on pang, and stifles gasp on gasp.
BYRON. Childe Harold, iv. 160.

47. MERCURY.

Original in the collection of the Prince of Augustenberg. A second was executed for Lord Ashburton.

Sculptor, Thorwaldsen, born at Copenhagen, A.D., 1770, worked for many years at Rome, died at his birthplace, A.D. 1844.

Height, 5 feet 5¾ inches.

O Mercury, great Atlas' son
Skill'd with persuasive voice to tame
Fierce men from savage nature won
To learn th' arena's graceful game:
I sing thee, messenger of love,
Inventor of the tuneful lyre,
Cunning to hide whate'er thy love
Of theft and frolic may acquire.
HOR., lib. i., ode 10; see lib. iii., ode 11.

Homer, Hymn, by Shelley; Apollodorus, 310.

48. MERCURY. Presented to the Trustees by Mrs. Williams.

Original in the Royal Gallery, Florence.

Sculptor, John of Bologna, born at Douay, A.D., 1524, died at Florence, A.D. 1608.

Height, 4 feet 3 inches.

Maia of Atlas born and mighty Jove,
Join'd in the sacred bands of mutual love
From whom behold the glorious Hermes rise
A god renown'd, the herald of the skies.
HESIOD. Theog., 938.

49. MINERVA GIUSTINIANI. Presented to the Trustees by Major-General Sir Edward Macarthur, C.B.
Original in the Vatican.
Found at
Sculptor
Height
Restorations

50. MOTHER and CHILD, or Maternal Affection. Presented to the Trustees by William Fletcher, Esq.
Original in the collection of Joseph Neeld, Esq.
Sculptor, Edward H. Baily.
Height, 2 feet 11 inches.

51. MUSIDORA. Presented to the Trustees by Mrs. Moor.
Original in the Exhibition of 1850.
Sculptor, James Legrew.
Height, 5 feet.
An imaginary person introduced by Thomson in his poem of the Seasons.

Lo, conducted by the laughing Loves,
This cool retreat his Musidora sought.
Warm in her cheek the sultry season glowed;
And, rob'd in loose array, she came to bathe
Her fervent limbs in the refreshing stream.
Summer, 1286.

52. NARCISSUS. Presented to the Trustees by Mrs. Westby.
Original in the collection of Her Majesty the Queen, at Osborne.
Sculptor, William Theed.
Height, 4 feet 11 inches.
This youth, son of Cephissus and the nymph Liriope, fell in love with his image reflected in a fountain, pined, and died. His body was transformed into the flower which bears his name.

For him the Naiads and the Dryads mourn,
Whom the sad echo answers in her turn;
And now the sister nymphs prepare his urn,
When, looking for his corpse, they only found
A rising stalk with yellow blossoms crown'd.
OVID, Met. iii. 508.

53. PERSEUS.
Original in Vatican.
Sculptor, Canova, born at Passagno in Italy, A.D. 1757; died A.D. 1822.
Height, 7 feet 6 inches.
Son of Jupiter and Danaë. Banished from and afterwards regained the kingdom in Argos. He undertook to bring to Polydectes, King of Seriphus, the head of Medusa, which possessed the property of converting into stone whosoever looked upon it. Medusa was the only mortal of the three Gorgons, daughters of Phorcys and Ceto; their names were, Stheno, Euryale, and Medusa.
See Hesiod, Theog., 276; Ovid, Metam., iv. 617.

54. POLYHYMNIA. Presented to the Trustees by William Kaye, Esq.
Original in the Vatican.
Found at
Sculptor
Height, 5 feet 10 inches.
Restorations.
See Euterpe.

55. PUDICITIA. Presented to the Trustees by Miss Barry.
Original in Vatican, Rome.
Found
Sculptor
Height, 6 feet 5 inches.
Restorations

An impersonation of modesty deified and worshipped in Greece and at Rome, where she had two sanctuaries—one erected to Pudicitia Patricia, in the Forum Boarium, near the temple of Hercules, the other to Pudicitia Plebeia, in the Vicus Longus. This figure has been supposed to represent Livia, wife of Augustus, died A.D. 29; or Sabina, wife of Hadrian, died A.D. 137; but there is no sufficient authority for either position. Spence, in his Polymetis, assumes that it is intended for Juno Matrona. Winckelmann asserts that it resembles the Muse Melpomene, as is displayed by the cothurnus.

Winckelmann, ii. 392; Paus., i. 17; Livy, x. 23.

56. SLAVE (The Listening). Known as the Arrotino or Remoleur, or the Whetter; also, as the Spy.
Original in the Royal Gallery, Florence.
Found at
Sculptor
Height, 3 feet.
Restorations: fingers of each hand, and the portion of the knife between the right hand and the whetstone.

The conjectures respecting this statue are various. By some it is supposed to represent the soothsayer Accius or Attus Navius, who carried into execution the idea in the mind of King Tarquin, and severed, by command of the king, the whetstone on which he was sharpening his razor.—Livy, i. 36. By others, the slave who overheard the plot into which the two sons of Junius Brutus entered for the restoration of Tarquin. Some suggest that it is meant for the slave who overheard the conspiracy of Catiline; others, for the Scythian slave, commanded by Apollo to flay Marsyas when vanquished by the god in a musical contest. See Hobhouse; notes to 4th canto of Childe Harold. While Lanzi asserts that the man is no other than Licinus, the celebrated barber of Julius Cæsar. The instrument in his hands does not seem very suitable for either operation.

Cicero de Nat., Deor., ii. 3, iii, 6.

57. SOPHOCLES. Presented to the Trustees by Colonel Barry, R.A., C.B.
Original in the Lateran, Rome.
Found at Terracina.
Sculptor
Height, 6 feet 8 inches.
Restorations

Greek Tragic Poet: born at Colonus, close to Athens, B.C. 495, died B.C. 401. He wrote 113, or according to other accounts, 130 plays, of which seven only are extant. They are "Antigone," "Electra," "Trachiniæ," "Œdipus Tyrannus," "Ajax," "Philoctetes," "Œdipus Coloneus."

58. ST. GEORGE AND THE DRAGON (in bronze). Presented to the Trustees by Alexander Mollison, Esq.
Height, 3 feet 4 inches.

59. TAMBOURINE GIRL. Presented to the Trustees by James Purves, Esq.
Original at
Sculptor, Danton.
Height, 4 feet 8½ inches.

60. TERPSICHORE. The Muse of Dance and Song.
Original in Gallery of Count Sommariva at Paris.
Sculptor, Canova.
Height, 5 feet 6¼ inches.

See Euterpe.

61. THESEUS.
Son of Ægeus, King of Athens.
School of Phidias, Athens. See No. 32.

Plutarch, Thes.; Apol., 316.

62. VENUS ANADYOMENE (rising from the sea). Presented to the Trustees by Edward William Jeffreys, Esq.
Original in Vatican, Rome.
Found at Salone, by the Spring of Aqua Virgine, about eight miles from Rome.
Sculptor,
Height, 2 feet 7¾ inches.
Restorations

The Goddess of Beauty, mother of Cupid, identified with the Aphrodite of the Greeks, Mylitta of the Babylonians, Alitta of the Arabians, and Mitra of the Persians.
See Homer, Hymn; Herod. i. 131; Lucretius, i.; Ovid. Fasti, iv. 15, 62,143.

Till now swift circling a white foam arose
From that immortal substance, and a nymph
Was quicken'd in the midst, the trifling waves
First bore her to Cythera's heavenly coast;
Then reach'd she Cyprus girt with flowing seas,
And forth emerg'd a goddess in the charms
Of awful beauty. Where her delicate feet
Had press'd the sands, green herbage flow'ring sprang.
Her Aphrodite gods and mortals name
The foam-born goddess, and her name is known
As Cytherea with the blooming wreath,
For that she touch'd Cythera's flowery coast;
And Cypris, for that on the Cyprian shore
She rose amidst the multitude of waves,
And Philomedea from the source of life.

Hesiod. Theog., 190.

63. VENUS DE MEDICI (two copies).
Original in the Royal Gallery, Florence.
Found at Hadrian's Villa, Tibur.
Sculptor: said to be Praxiteles. The name Cleomenes on the pedestal is generally supposed to be a forgery.
Height, 5 feet.
Restorations: right arm, the whole left arm from the elbow downward.

The original, of which that in the Florentine Gallery MAY be a copy, was sold by the Sculptor to the people of Cnidus, in Caria. It stood with a Venus by Phidias, a Cupid by Praxiteles, a Diana by Cephisodotus, and a group of Mars and Cupid, now in the Villa Ludovisi, in the Portico of Octavia, dedicated by Augustus to his sister. It was removed with the statues of Minerva of Lindus, in Rhodes, and of Juno, of Samos, to Constantinople. All three, with other works of art of inestimable value were destroyed by fire in the reign of Justinian, on the occasion of the riots between the Βένετοι, or Blue faction, and the Πράσινοι, or Green faction, A.D. 532. The figures on the Dolphin at the base are (Eros and Anteros) Cupids, sons of Venus.
Pliny, xxxvi. 4; Gibbon, Dec. and Fall, xl., and authorities there cited.
Hor. Odes. iv. 1, 5; Cicero de Nat. Deor., 71.

The Queen of Love arose, as from the deep
She sprung, in all the melting pomp of charms.
Bashful she bends, her well-taught look aside
Turns in enchanting guise; where dubious mix
Vain, conscious beauty, a dissembled sense
Of modest shame and slippery looks of love.
The gazer grows enamored; and the stone,
As if exulting in its conquest, smiles.

Thomson, Liberty, iv. 175.

There, too, the goddess loves in stone, and fills
The air around with beauty; we inhale
The ambrosial aspect, which, beheld, instils
Part of its immortality: the veil

Of heaven is half undrawn; within the pale
We stand, and in that form and face behold
What mind can make, when Nature's self would fail;
And to the fond idolaters of old
Envy the innate flash which such a soul could mould:

We gaze and turn away, and know not where,
Dazzled and drunk with beauty, till the heart
Reels with its fulness; there—for ever there—
Chain'd to the chariot of triumphal art,
We stand as captives, and would not depart.
Away! there need no words, nor terms precise,
The paltry jargon of the marble mart,
Where pedantry gulls folly—we have eyes:
Blood—pulse—and breast, confirm the Dardan shepherd's prize.

BYRON, Childe Harold, iv. 49, 50.

64. VENUS or DIONE.

Original in the British Museum.
Found A.D. 1776, at baths of Claudius, at Ostia, by Mr. Gavin Hamilton.
Sculptor
Height, 6 feet 11½ inches, including the plinth, 4⅝ inches.
Restorations: left arm, right hand, tip of nose.

It has not been determined whether this be the statue of Venus or of the female Titan Dione, daughter of Tethys, who, according to various writers, was the mother of Venus by Jupiter. See Hesiod. Theog., 353; Homer Ill. v. 370.

65. VENUS GENETRIX.

Original in the Louvre.
Found at
Sculptor, Praxiteles? This is supposed to be the draped Venus of Cos, which the inhabitants purchased from him.
Height, 5 feet 4 inches.
Restorations:

66. VENUS VICTRIX, called Venus of Milo.

Original in the Louvre, Paris. Presented by the Marquis de Riviere.
Found A.D. 1820, at Milo, an island in the Ægean Sea, the ancient Melos.
Sculptor, Scopas.
Height, 6 feet 8 inches.

She received from Paris the prize for her superior loveliness in her contention with Juno and Minerva, on Mount Ida.

Euripides, Iph. in Aul., 1290; Lucian, Dial. Deor., xx.

Idalian Aphrodite beautiful,
Fresh as the foam new bathed in Paphian wells,
With rosy slender fingers backward drew,
From her warm brows and bosom her deep hair
Ambrosial, golden round her lucid throat
And shoulder; from the violets her light foot
Shone rosy-white, and o'er her rounded form,
Between the shadows of the vine-bunches,
Floated the glowing sunlights, as she moved.

TENNYSON, Ænone.

67. VENUS.

Original in the Pitti Palace, Florence.
Sculptor, Canova, born at Passagno in Italy, A.D. 1757, died A.D. 1822.
Height, 5 feet 6 inches.

68. VENUS. Presented to the Trustees by Charles Edward Bright, Esq.

Original at
Sculptor, Gibson.
Height, 5 feet 6½ inches.

69. VENUS, Presented to the Trustees by William Mitchell, Esq., R. Thompson, Esq., J. Richardson, Esq.
Original
Sculptor, Thorwaldsen, born at Copenhagen, A.D. 1770, worked for many years at Rome, died at his birth-place, A.D. 1844.
Height, 5 feet ½ inch.

70. VENUS and CUPID (in Parian marble.) Art Union Prize. Presented to the Trustees by the Rev. W. Wade.

71. YOUTH invoking the Celestial Gods.
Original in Berlin.
Found in the River Tiber at Rome.
Sculptor
Height, 4 feet 3½ inches.
Restorations

The invocation of the infernal Deities was performed with the palms of the hands turned down, and the other ceremonies were conducted in the like inverted order.
Virgil Æn., ii. 153, 688; ix. 16; vi. 235–254.

Chronological Arrangement of the Casts of Statues, etc.

OF THE HEROIC PERIOD, FROM B.C. 550 TO B.C. 390.

No. 3, The Amazon; 26, 27, the Discoboli; 36, 37, the Gladiators; 32, 41, 42, 61, Elgin Marbles.

OF THE PERIOD OF ALEXANDER THE GREAT, FROM B.C. 390 TO B.C. 146.

Nos. 6, 7, Apollos; 12, the Boxers; 14, Boy and Goose; 33, 34, Fauns; 62, 63, 64, 65, 66, Venuses.

OF THE ROMAN PERIOD, FROM B.C. 146 TO A.D. 180.

No. 5, Antinous; 16, Canephora; 17, Castor and Pollux; 19, Cupid and Psyche; 31, Flora; 35, Germanicus; 46, Laocoon; 55, Pudicitia.

ANTIQUES, THOUGH OF UNCERTAIN DATE.

No. 1, Achilles; 2, Adonis; 8, Apollino; 9, Ariadne; 10, Aristides; 11, Bacchus and Ampelus; 13, Boy Extracting Thorn; 21, Cyparissus; 22, Demosthenes; 23, Diana a la Biche; 25, Diana Robing; 30, Euterpe; 44, Jason; 49, Minerva Giustiniani; 54, Polyhymnia; 56, Listening Slave; 57, Sophocles; 71, Youth Invoking Gods.

OF THE FIFTEENTH AND SIXTEENTH CENTURIES.

No. 20, Cupid; 45, Julian de Medici; 48, Mercury, by John of Bologna.

RELIEFS.

Holy Family, by Michael Angelo Buonarotti; Boys, by Donatelli, Fiamingo; Gates, by Ghiberti.

OF MODERN TIMES.

18, Cupid; 24, Diana; 28, Dorothea; 29, Eve at the Fountain; 38, Graces; 39, Greek Slave; 40, Hercules and Omphale; 43, Innocence; 47, Mercury; 50, Mother and Child; 51, Musidora; 52, Narcissus; 53, Perseus; 58, St. George and the Dragon; 59, Tambourine Girl; 60, Terpsichore; 67, 68, 69, Venuses; 70, Venus and Cupid.

RELIEFS.

Flaxman, Gibson, Thorwaldsen.

Casts of Busts.

1. ALBERT (Prince). The illustrious Prince Consort, husband of Her Most Gracious Majesty Victoria.
   Born at Rosenau, 26th August, 1819.
   Died at Windsor, 14th December, 1861.

2. ANGELO (Buonarotti Michel). Architect, sculptor, painter.
   Born at Castel Caprese, Tuscany, 6th March, 1474.
   Died at Rome, 17th February, 1564.

3. APOLLO.
   Original in the British Museum. This bust was obtained by Mr. Townley, from Cardinal Alexander Albani, in the year 1773.

4. ARISTOTLE (Philosopher). Preceptor of Alexander the Great.
   Born at Stagira, Thrace, B.C. 384.
   Died at Chalcis, Eubœa, B.C. 322.

5. AUGUSTUS (Caius Julius Cæsar Octavianus, the young). First Roman Emperor.
   Born at Velitræ (Consulate of Cicero), B.C. 63.
   Died at Nola, 19th August, A.D. 14.
   Presented to the Trustees by Master Jeffreys.

6. BACON (Francis, Lord Verulam; Viscount St. Albans). Lawyer, statesman, philosopher; Lord High Chancellor of England in the reign of James I.
   Born in London, 22nd January, 1561.
   Died in the Earl of Arundel's house, at Highgate, April, 1626.

7. BARRY (Sir Redmond, Knt., one of the Judges of the Supreme Court, Victoria).
   By Charles Summers, Esq. In Carrara marble.

8. BROUGHAM (Henry, Lord). British statesman.
   Born at Edinburgh, September, 1778.

9. BRUNEL (Sir Marc Isambard, Knt.) Engineer; invented block-making machinery in Portsmouth Dockyard; designed and executed the Thames Tunnel, and many other works of great ingenuity and usefulness.
   Born at Hacqueville, in Normandy, A.D. 1769.
   Died A.D. 1849.

10. BUFFON (George Louis le Clerc, Comte de). Naturalist.
    Born at Montbard, in Burgundy, 7th September, 1707.
    Died 16th April, 1788.

11. BURKE (Edmund). Philosopher, statesman, and orator.
    Born at Dublin, January, A.D. 1730.
    Died at Beaconsfield, 9th July, 1797.

12. BURNS (Robert). Poet.
    Born at Ayr, 25th January, A.D. 1759.
    Died at Dumfries, 21st July, 1796.

13. BYRON (GEORGE GORDON, Lord). Poet.
Born at London, 22nd January, 1788.
Died at Missolonghi, 19th April, 1824.
Sculptor, Baily.

14. CÆSAR (CAIUS JULIUS).
Born at Rome, 12th July, B.C. 100.
Assassinated in Senate House, Rome, 15th March, B.C. 44.
Original in British Museum, purchased in 1818. In Luni marble.

15. CHARLES I. King of England and Scotland.
Born at Dunfermline, 19th November, 1600.
Beheaded 30th January, 1649.

16. CHATHAM (WILLIAM PITT, Earl of). Statesman and orator.
Born in Cornwall, 15th November, 1708.
Died at London, 11th May, 1778.

17. CICERO (MARCUS TULLIUS). Roman statesman and orator.
Born at Arpinum, B.C. 106.
Assassinated near Formiæ, B.C. 42.

18. CLYTIE. The bust of, from the antique in the British Museum, in Parian.
Presented by William Taylor Copeland, Esq., Alderman, M.P., of London.

19. COWPER (WILLIAM, Poet).
Born at Berkhampstead, Herts., 26th November, 1731.
Died at Dereham, in Norfolk, 25th April, 1800.

20. CROMWELL (OLIVER, Protector of England).
Born at Huntingdon, 25th April, 1599.
Died at London, 3rd September, 1658.

21. CUVIER (GEORGES LEOPOLD CHRETIEN FREDERIC DAGOBERT). Naturalist.
Born at Montbéliard, 1769.
Died at Paris, 1832.

22. DEMOSTHENES. Greek orator.
Born at Athens, B.C. 382.
Died in the Temple of Neptune, at Calauria, B.C. 322.
Original in the British Museum; purchased in 1818.

23. DIANA (Robing).

24. DIOGENES. Cynic philosopher.
Born at Sinope, in Pontus, B.C. 412.
Died at Corinth, B.C. 323.
This bust was bequeathed to the British Museum by the late R. Payne Knight, Esq.
It is in Pentelic marble.

25. DRYDEN (JOHN). Poet.
Born at Aldwinckle, 9th August, 1631.
Died at London, 1st May, 1700.

26. ELDON (JOHN SCOTT, Earl of). Lord Chancellor of England from 1801 to 1806, and from 1807 to 1827.
Born at Newcastle, 4th June, 1751.
Died at London, 13th January, 1838.

27. FLAXMAN (JOHN). Sculptor.
Born at York, 6th July, 1755.
Died at London, 7th December, 1826.

28. FOX (CHARLES JAMES). Statesman and orator.
Born at London, 24th January, 1749.
Died at London, 13th September, 1806.

29. FRANKLIN (BENJAMIN). American philosopher and statesman.
Born at Boston, Massachusetts, 6th January, 1706.
Died at Philadelphia, 17th April, 1790.

30. GOETHE (JOHANN WOLFGANG VON). Poet.
Born at Frankfort-on-the-Maine, 28th August, 1749.
Died at Weimar, 22nd March, 1832.

31. HANDEL (GEORGE FREDERIC). Musical composer.
Born at Halle, in the Duchy of Magdeburg, Lower Saxony, 24th February, 1684.
Died at London, 13th April, 1759.

32. HADRIANUS (P. ÆLIUS). Fourteenth Roman Emperor.
Born at Rome A.D. 76.
Reigned A.D. 117 to A.D. 138.
Original in the British Museum. Found at Hadrian's Villa, near Tivoli.

33. HARVEY (WILLIAM). Physician.
Born at Folkstone, Kent, 2nd April, 1578.
Died at London, 3rd June, 1658.

34. HEALES (Hon. RICHARD).
Born at London, 1822.
Died at Melbourne, 1864.

35. HOMER. Poet.
Flourished B.C. 1019 to B.C. 984.
Original found at Baiæ, A.D. 1780.

36. HUNTER (JOHN). Anatomist.
Born at Calderwood, 1728.
Died at London, in St. George's Hospital, 16th October, 1793.
Original by Chantry.

37. INNOCENCE. Bust of, in Parian.
Presented to the Trustees by Captain Lonsdale.

38. JOHNSON (SAMUEL, LL.D.) Lexicographer.
Born at Lichfield, 1709.
Died at London, 1784.

39. JONES (INIGO). Architect.
Born at London, 1572.
Died at London, 21st July, 1652.

40. LINNÆUS (CARL VON LINNE). Naturalist.
Born at Rashult, Province of Smaland, Sweden, 13th May, 1707.
Died at Hammarby, near Upsal, 11th January, 1778.

41. LOCKE (JOHN). Philosopher.
Born at Wrington, in Somersetshire, 29th August, 1632.
Died at Oates, in Essex, 28th October, 1704.

42. MALE HEAD. Name unknown, probably one of the Homeric heroes.
Found in that part of Hadrian's Villa called the Pantanella, by Gavin Hamilton, 1771.

43. MACAULAY (Lord). Historian and Essayist.
Born at Rothley Temple, Leicestershire, 1800.
Died at London, 1860.

44. MILTON (JOHN). Poet.
Born in London, 9th December, 1608.
Died in London, 8th November, 1674.

45. MIRANDA. In Parian marble.
Sculptor, W. G. Marshall, R.A.

46. NAPOLEON BONAPARTE (the First). Emperor of France.
Born at Ajaccio in Corsica, 15th August, 1769.
Died at St. Helena, 5th May, 1821.

47. NELSON (HORATIO, Admiral).
Born at Burnham Thorpe, Norfolk, 29th September, 1758.
Killed at the Battle of Trafalgar, 21st October, 1805.

48. NERO (LUCIUS DOMITIUS NERO CLAUDIUS CÆSAR). Fifth Roman Emperor.
Born at Antium, A.D. 37.
Killed at Rome, A.D. 68.
The original was brought from Athens by Dr. Askew, 1740.

49. NEWTON (ISAAC). Philosopher and astronomer.
Born at Woolsthorpe, Lincolnshire, 25th December, 1642.
Died at Kensington, London, 20th March, 1727.

50. PALLADIO (ANDREA). Architect.
Born at Vicenza, A.D. 1518.
Died at Vicenza, A.D. 1580.

51. PEEL (Sir ROBERT). Statesman.
Born at Bury, 5th February, 1788.
Died at London, 2nd July, 1850.

52. PERICLES. Athenian Statesman.
Born (supposed) early part of fifth century B.C.
Died at Athens, B.C. 429.
Original found about a mile from Tivoli, in the Pianella di Cassio, 1781.

53. PITT (WILLIAM). Statesman.
Born at Hayes, Kent, 28th May, 1759.
Died at Putney, 23rd January, 1806.

54. PLATO. Grecian philosopher.
Born at Ægina, B.C. 430.
Died at Athens, B.C. 348.

55. RAFFAELLE or RAPHAEL (RAFFAELLO SANZIO DA URBINO). Painter.
Born at Urbino in the Contrada del Monte, 6th April, 1483.
Died at Rome (on his birthday), 6th April, 1520.

56. ROBINSON (G. A.) Protector of the Aborigines, Victoria.
Born

57. RUSSELL (Earl). Statesman.
Born in London, 18th August, 1792.

58. SCHILLER (FRIEDRICH). German poet.
Born at Marbach, in Wurtemberg, 10th November, 1759.
Died at Weimar, 9th May, 1805.

59. SCOTT (Sir WALTER). Poet and novelist.
Born at Edinburgh, 15th August, 1771.
Died at Abbotsford, 21st September, 1832.

60. SEASONS. Four busts, in marble, representing Spring, Summer, Autumn, Winter, on pedestals of Portuguese marble.
Sculptor, Benzoni. Presented to the Trustees by Peter Davis, Esq.

61. SENECA (Lucius Annæus). Roman philosopher and statesman.
Born at Cordova, in Spain, A.D. 2.
Put to death at Rome, by order of Nero, A.D. 65.

62. SEVERUS (M. Aurelius Alexander). Imperator.
Born at Arce, A.D. 205.
Died A.D. 235.

63. SHAKSPEARE (William). Poet.
Born at Stratford-upon-Avon, 23rd April, 1564.
Died at Stratford-upon-Avon (on his birth day), 23rd April, 1616.

64. SOCRATES. Grecian philosopher.
Born at Athens, B.C. 468.
Put to death by poison, at Athens, B.C. 398.

65. SOPHOCLES. Greek tragic poet.
Born at Colonos, near Athens, B.C. 495.
Died at Athens, B.C. 405.
Original in the British Museum. Found near Gensano, 17 miles from Rome, 1775.

66. STEPHENSON (George). Civil engineer.
Born at Wylam, Northumberland, April, 1781.
Died at Tapton House, Chesterfield, 12th August, 1848.

67. THOMSON (James). Poet.
Born at Ednam, Roxburghshire, 1700.
Died at Kew, 1748.

68. TRAJANUS (M. Ulpius). Roman Emperor.
Born in Italica, in the Spanish province of Bœtica, A.D. 53.
Died at Selinus, in Cilicia, A.D. 117.
Original in the British Museum. Found in the Campagna of Rome, in the year 1776.

69. VERUS (Lucius Aurelius). Roman Emperor.
Born at Rome A.D. 130.
Died at Altinum, A.D. 169.

70. VICTORIA (Her Most Gracious Majesty Queen).
Born at Kensington Palace, 24th May, 1819.

71. VICTORIA (Her Most Gracious Majesty Queen). In Parian.
Presented to the Trustees by Captain Lonsdale.

72. VIRGIL (Publius Virgilius Maro). Roman poet.
Born at Andes, near Mantua, 15th October, B.C. 70.
Died at Brundusium, 22nd September, B.C. 19.

73. VOLTAIRE (Francois Marie Arouet de).
Born at Chatenay, near Paris, 1694.
Died at Paris, 30th May, 1778.

74. WASHINGTON (George). President of the United States.
Born in Westmoreland, Virginia, 22nd February, 1732.
Died at Mount Vernon, 14th December, 1799.

75. WATT (James). Engineer.
Born at Greenock, 19th January, 1736.
Died at Heathfield, 19th August, 1819.
Original by Chantry.

76. WELLINGTON (Arthur Wellesley, Duke of). Soldier and statesman.
Born at Dangan Castle, Ireland, 1st May, 1769.
Died at Walmer Castle, 14th September, 1852.

77. WREN (Sir Christopher). Architect.
Born at East Knoyle, Wilts, 20th October, 1632.
Died at Hampton Court, 25th February, 1723.

78. XENOPHON. Greek soldier and philosopher.
Born at Athens, B.C. 450.
Died at Elis, near Olympia, B.C. 360.

Diptychs.

CLASS I.

Roman Diptychs of Mythological Character.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a Both leaves (probably of the 2nd century).	1. Æsculapius and Telesphorus. 2. Hygieia and Cupid.	Fejérváry Collection.
b Both leaves (about the 3rd or 4th century), now the book-cover of the Office des Fous.	1. The Progress of Bacchus. An allegorical composition, probably of astronomical import. 2. Diana Lucifera, with various attendant figures. A composition of similar character to the preceding.	Public Library of Sens.
c Both leaves.	1. Muse, with a lyre. Apparently a Roman lady in an ideal character. 2. Portrait of an unknown author.	Treasury of the Cathedral of Monza.

CLASS II.

Roman and Byzantine Diptychs of Historical Character.

A.—Diptychs of Personages believed to be Imperial.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a One leaf.	Three seated figures, perhaps the Emperor Philip the Arab and two other dignitaries, presiding at the sæcular games of the millennial era of Rome, A.D. 248; below, men fighting with stags in the amphitheatre.	Fejérváry Collection.
b Both leaves.	1. Standing figures of a lady and a boy, probably the Regent Galla Placidia and her son Valentinian III.; the diptych being, in this case, executed about A.D. 428. 2. Warrior, standing, perhaps Aetius, or possibly Bonifacius.	Treasury of the Cathedral of Monza.

B.—Diptychs of Consuls, with their names inscribed.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
c One leaf.	Standing figure of Flavius Felix (Consul of the West, A.D. 428), inscribed FLavii · FELICIS · Viri · Clarissimi · COMitis · AC · MAGistri.	Bibliothèque Impériale, Paris (Cabinet des Antiques).
d Both leaves.	1. Seated figure of Clementinus (Consul of the East, A.D. 513), with the insignia of his office; beside him, Rome and Constantinople personified; above, busts of the Emperor Anastasius and the Empress Ariadne, with a cross between them; below, the distribution of largesses; inscribed FLavius · TAVRVS · CLEMENTINVS · ARMONIVS · CLEMENTINVS, with KΛHMЄNTINOY in a monogram. 2 Same subject, inscribed Vir · ILlustris · COMes · SACRarum · LARGitionum · EXCONSule · PATRICius · ET · CONSul · ORDINarius.	Fejérváry Collection.
e One leaf.	Ornaments and inscriptions in honour of Petrus (Justinianus), (sole consul, A.D. 516). On a label at the top, FLavius · PETRus · SABBATius · IVSTINIANus · Vir iLlustris; and in a circular panel in the middle the following hexameter, alluding to the destination of the diptych MVNERA · PARVA · QVIDEM · PRETIO · SED · HONORIBus · ALMA.	Bibliothèque Impériale, Paris (Cabinet des Antiques).
f One leaf.	Seated figure of Anastasius (Consul of the East, A.D. 517), with the usual consular insignia; below, men given to bears in the amphitheatre; inscribed FLavius · ANASTASIVS · PAVLus · PRObVS · SAVINIANVS · POMPeius · ANASTasius.	Kunstkammer, Berlin.
g Both leaves.	1. Bust of Philoxenus (Consul of the East, A.D. 525), with a female bust (perhaps that of Rome) underneath; and between them the following inscription: FLavius · THEODORVS · FILOXENVS · SOTERICVS · FILOXENVS · VIR · ILLVSTris; on the unsculptured area, the first verse of a dedicatory distich to the Senate, in Greek iambics. 2. Similar subject, with the inscription COMes · DOMESTicus EX MAGISTRO · Militum · PER · THRACIAm · ET · CONSVL · ORDINARius, and the second verse of the distich.	Bibliothèque Impériale, Paris (Cabinet des Antiques).

C.—Diptychs of Consuls, with no names inscribed.

h Both leaves.	1. Consul standing, with the *Mappa Circensis*, between two other personages; above, the Emperor seated, with attendant figures; below, a group of captives, with their armour.	Treasury of the Cathedral of Halberstadt.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
	2. Similar subject.	
i One leaf.	Consul, probably of the imperial family, seated between the figures of Rome and Constantinople; above, a laurel crown suspended.	Bibliothèque Impériale, Paris (Cabinet des Antiques).

CLASS III.

Ecclesiastical Diptychs anterior to A.D. 700.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a One leaf (4th or 5th century).	Angel, with a cruciferous globe and a sceptre; on a label above, in raised letters, a Greek iambic verse, of which the sense is uncertain, being probably part of a sentence completed on the lost leaf of the diptych.	British Museum, (collection of Antiquities).
b Both leaves (probably of the 6th century).	1. Virgin and Child enthroned with two angels. 2. Christ seated between St. Peter and St. Paul.	Kunstkammer, Berlin.
c Both leaves (perhaps originally a consular diptych of the 5th or 6th century; subsequently altered, and converted into a cover to an Antiphonarium of St. Gregory's, alleged to have been presented by him to Queen Theodolinda).	1. Standing figure, in the Roman consular robes, but the hair exhibiting the ecclesiastical tonsure, the *Mappa Circensis* transformed into a *Sudarium*, and the staff surmounted by a cross; above, SanCtuS GREGᴼRius; and, in the blank space, this distich :— GREGORIVS · PræSVL · MERITIS · eT · NOMINE · DIGNVS · VNDE · GENVS · DVCIT · SVMMVM · CONSCENDIT · HONOREM · 2. Similar figure, but without the tonsure, and bearing the inscription DAVID REX.	Treasury of the Cathedral of Monza.

CLASS IV.

Book Covers, anterior to A.D. 700.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a Cover of a Gospel of the 6th century (both sides).	1. In the centre the *Agnus Dei* executed in jewellery; above, the Nativity; at the sides, six subjects from the Gospels; below, the massacre of the Innocents; at the angles, heads and symbols of St. Matthew and St. Luke.	Treasury of the Cathedral of Milan.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
	2. In the centre a Cross in jewellery; above, the Adoration of the Kings; at the sides, six subjects from the life of Christ; below, the Marriage-feast at Cana; at the angles, heads and symbols of St. Mark and St. John.	
b Cover of an Évangéliaire (both sides).	1. In the centre, the Virgin and Child enthroned, with two angels; at the sides, the Annunciation, Visitation, the meeting of St. Joseph and St. Mary (?), and their Journey to Bethlehem; above, two angels; below, Christ entering Jerusalem. 2. In the centre Christ enthroned between St. Peter and St. Paul; at the sides, Christ healing the blind man, the paralytic, the woman with an issue of blood, and the Centurion's servant; above, two angels; below, Christ and the Samaritan woman, and the raising of Lazarus.	Bibliothèque Impériale, Paris.
c Panel from a book cover (perhaps Greek).	Crucifixion, with St. Mary, St. John, and soldiers; the sun and moon in the form of Apollo and Diana; below, the women visiting the tomb.	Fejérváry Collection.
d Panel from a cover.	Baptism of Christ with the Jordan personified.	Kunstkammer, Berlin.
e Panel from a cover.	Ascension of Christ.	Fejérváry Collection.

CLASS V.

Diptychs and Book Covers of the Eighth, Ninth, and Tenth Centuries.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a Diptych (both leaves).	1. Christ washing his disciples' feet, Christ before Pilate, the hanging of Judas, and the soldiers beside the tomb. 2. Mary Magdalene and Mary the mother of James visiting the tomb (following the description of St. Matthew, xxviii. 1–4), Christ appearing to them, Christ presenting himself to the eleven, and the incredulity of St. Thomas.	Treasury of the Cathedral of Milan.
b Panel from a book cover.	Christ standing holding a book.	
c Side of a book cover.	In the centre, Christ standing on the lion and adder, around this twelve small subjects from the life of Christ.	Bodleian Library, Oxford.
d Side of a book cover.	In the centre, Christ seated, delivering the keys to St. Peter (?), whilst on the other side of the Saviour an angel is applying a live coal to the lips of Isaiah; above, a pile of edifices (perhaps Sion); below, Christ preaching in the Temple; round the edge, animals and flowers.	Museum of Orleans.

Nature of the object.	Subject of the Sculpture.	Possession of the Original.
e Panel from a book cover.	Christ with the evangelistic symbols, and two allegorical figures beneath his feet, representing Earth and Ocean.	Bodleian Library, Oxford.
f Panel from a book cover.	Crucifixion, with personifications of the Church and the Synagogue at opposite sides of the cross, the serpent at its foot, and the dead rising from their sepulchres; below, the women visiting the tomb.	Unknown. • (From a cast in the possession of M. Carrand).
g Cover of an Évangéliare (both sides).	1. Crucifixion; above, the Evangelists, and the sun and moon; to the left of the cross the figures of the Synagogue with her banner, and of Jerusalem (?) with a turreted crown; at its foot, the Church (?) seated between Earth and Ocean. 2. Mary Magdalene, Mary the mother of James, and Salome visiting the tomb; Christ and the two disciples going to Emmaus; and Christ appearing to the eleven.	Bibliothèque Impériale, Paris.
h Panel from a book cover.	David enthroned amidst his attendants, dictating Psalms to four scribes.	Louvre.
i Panel from a book cover.	Judgment of Solomon.	Louvre.
k Cover of an Évangéliaire belonging to Charles le Chauve, A.D. 840-877 (both sides).	1. Christ in glory, giving keys to St. Peter and a book to St. Paul; below, an allegorical figure, with the combined attributes of Earth and Ocean. 2. Virgin and Child enthroned.	Bibliothèque Impériale, Paris.
l Panel from a book cover.	Crucifixion, with the Virgin and St. John; above, the sun and moon veiling their faces.	
m Panel from a book cover.	Crucifix, with the four Evangelistic symbols.	British Museum. (Collection of MSS.)
n Panel from a book cover.	Christ and the adulterous woman.	Fejérváry Collection.
o Panel from a book cover.	Same subject; or perhaps the healing of the crippled woman.	M. Micheli.

CLASS VI.

Miscellaneous Objects anterior to A.D. 1000.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a Figure in alto-relievo (5th or 6th century).	A Consul seated in the sella curulis.	A. Fountaine, Esq.
b Circular box (perhaps a scrinium or a pyxis).	A lion hunt.	Treasury of the Cathedral of Sens.
c Piece of a box.	A man addressing two youths. Possibly an unideal representation of the return of the prodigal son (?).	Rev. Walter Sneyd.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
d Ornament of a hair-comb.	Two lions and a tree, inscribed (in later characters) PECTEM S LVPI. (Comb of St. Loup, who was Bishop of Sens about A.D. 623.)	Treasury of the Cathedral of Sens.
e Situla, or vessel for holy water.	The handle decorated with grotesque animals. The body encircled with five continuous arches; under one of them the Virgin and Child and two angels, of whom one holds a model of the vessel itself; under the others, the four Evangelists; round the edge the following distich (proving the vessel to have been dedicated by Godfrey, Archbishop of Milan, A.D. 973–78, on the occasion of the visit of the Emperor Otho): VATES·AMBROSII·GOTFREDVS·DAT·TIBI·SANCTE· VAS·VENIENTE·SACRAM·SPARGENDVM·CESARE·LYM·PHAM·	Treasury of the Cathedral of Milan.

CLASS VII.

Carvings of the Greek School of various periods, posterior to the age of Justinian.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a Two pieces from a casket.	1. Joseph quitting his father under the guidance of an angel, and Joseph taken up from the pit and sold to the Ishmaelites, who are mounted on camelopards. 2. The steward searching the sacks of Joseph's brethren, and the meeting of Jacob and Joseph.	Kunstkammer, Berlin.
b Panel from a book cover.	Crucifixion with numerous figures; the soldiers in Byzantine armour.	Kunstkammer, Berlin.
c Panel from a book cover.	Ascension; Christ seated on a rainbow, within an *aureole* supported by angels.	Kunstkammer, Berlin.
d Panel from a book cover.	The Day of Pentecost; above, the Twelve Apostles; below, the Gentiles addressed in their own tongues.	Kunstkammer, Berlin.
e Ecclesiastical Diptych (both leaves).	Each leaf has four compartments, the subjects of which are explained by inscriptions in barbarous Greek:— 1. (A.) The Annunciation, inscribed: TO XЄPЄ (*τὸ Χαῖρε*, the address of the angel), and Visitation, inscribed: O ACΠACMO (*ὁ ἀσπασμὸς*, the salutation of Mary to Elizabeth). (B.) The nativity, I ΓЄNHCH (*ἡ γέννησις*). (C.) The Baptism of Christ, I BAVΠTHCHC (*ἡ Βάπτισις*).	Treasury of the Cathedral of Milan.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
	(D.) The Presentation in the Temple, I ΥΠΟΠΑΝΤΗ (*ἡ ὑπαπάντησις*, or *ὑπάντησις*, the meeting of the Holy Family with Simeon and Anna).	
	2. (A.) The Crucifixion, with the words addressed by Christ to St. Mary and St. John (John xix. 26, 27).	
	(B.) The women visiting the tomb, inscribed Ω ΤΑΦΟ (*ὁ τάφος*).	
	(C.) The Resurrection of Christ and of the righteous dead, I ANACTACI (*ἡ ἀνάστασις*).	
	(D.) Mary Magdalene and Mary the mother of James, embracing the feet of Christ (Matt. xxviii. 9), inscribed, ΤΟ ΧΕΡΕΤΕ (*το Χαίρετε*, the word with which He addressed them).	
f Triptych (with the exterior of the right wing).	On the central tablet the Crucifixion; above, the archangels Michael and Gabriel; beside the cross, St. Mary and St. John; at its foot, St. Constantine (the Great) and St. Helena; on the left wing, heads of St. John Baptist, St. Paul, St. Stephen, St. Chrysostom, and St. Cosmas; on the right, heads of St. Elias, St. Peter, St. Pantaleemon, St. Nicolaus, and St. Damianus—all with their names inscribed in Greek. Over St. Mary are the words, ΙΔΕ Ο $\overline{\text{VC}}$ ϹΘ; over St. John, ΙΔΘ Η $\overline{\text{M-P}}$ ϹΘ (John *loc. cit.*); on the cross above the Saviour, the words (in Greek), "Jesus Christ the King of Glory;" below (in a Greek iambic verse), "As man (literally flesh) Thou hast suffered; as God, after suffering, Thou redeemest;" on the exterior of the right wing, a cross with the inscription (in abbreviated Greek), "Jesus Christ conquers".	Bibliothèque Impériale, Paris (Cabinet des Antiques).
g Tablet, probably executed on the marriage and coronation of Romanus IV., A.D. 1068, and now part of the cover of an Évangéliaire.	Christ standing on a *scabellum*, which forms the apex of a cupola resembling that of St. Sophia at Constantinople, and crowning Romanus IV. (Diogenes) and Eudocia Dalassena; over the Emperor, ΡΩΜΑΝΟϹ ΒΑϹΙΛΕVϹ ΡΩΜΑΙΩΝ; over the Empress, ΕVΔΟΚΙΑ ΒΑϹΙΛΙϹ ΡΩΜΑΙΩΝ.	Bibliothèque Impériale, Paris.
h Panel from a book cover.	St. John Baptist standing, with a scroll inscribed ΙΔΕ, *κ.τ.λ.* (John, i. 29).	Fejérváry Collection.
i Panel from a book cover.	Christ enthroned, with part of a mutilated Greek inscription.	Bodleian Library, Oxford.
k Tablet of uncertain application.	Virgin and Child on a gorgeous throne, with two angels above, inscribed (in cursive Greek) probably by its ancient proprietor, ***Allones, servant of the Martyr.***	Le Comte Auguste De Bastard.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
l Panel from a book cover.	Christ's triumphant Entry into Jerusalem.	A. Fountaine, Esq.
m Panel from a book cover.	Christ standing under a canopy between the Virgin and St. John Baptist.	Rev. Walter Sneyd.
n Panel from a book cover.	Half-length figure of Christ, with a cross behind his head in lieu of a *nimbus*.	Louvre.
o Side of a book cover.	Elaborately designed foliage, and sixteen medallions with heads of the canonical Prophets.	Bibliothèque Impériale, Paris.
p Ornament from the centre of a Triptych (Russo-Greek).	The Glorification of the Virgin and Child, amidst a multitude of angels and saints, minutely executed.	Soane Museum.

CLASS VIII.

Ornaments of a Casket of the Greek School, of uncertain age, in the Treasury of the Cathedral of Sens.

A.—Twelve Panels from the sides, each containing three tiers of subjects.

a 1. (*Lowest tier.*) David rescuing his flocks from a wolf.
2. (*Middle tier.*) Joseph relating his dream to his brethren, whose flocks are seen behind.
3. (*Upper tier.*) Two peacocks.

b 1. David killing a lion and a bear.
2. Joseph's brethren conspiring together, and stripping him.
3. Two lions.

c 1. Jesse passing his seven sons before Samuel.
2. Joseph's brethren casting him into a pit.
3. Two peacocks.

d 1. Samuel anointing David.
2. Joseph's brethren bargaining with the Ishmaelites.
3. Two lions.

e 1. David summoned by a messenger from Saul (?).
2. The completion of the bargain for the sale of Joseph (?).
3. Two peacocks.

f 1. Saul making David his armour-bearer (?).
2. Uncertain subject; perhaps Joseph brought to Potiphar, misplaced. The upper space is occuped by the fastening of the casket.

g 1. Samuel bringing David to Saul; a subject not in the scriptural account, but determined by the Greek inscription written in ink on the ivory.
2. Joseph's brethren bringing his coat to Jacob.
3. A gryphon killing an ox.

h 1. David killing Goliath.
2. The Ishmaelites selling Joseph to an agent of Potiphar.
3. A gryphon tearing off the leg of an ox.

i 1. David returning with the head of Goliath.
2. Joseph brought before Potiphar and his wife.
3. A lion killing a deer.

k 1. Saul casting a javelin at David.
2. Joseph and Potiphar's wife.
3. A gryphon killing a snake.

l 1. David cutting the skirt of Saul's robe.
2. Potiphar's wife showing Joseph's garment to her husband.
3. A lion killing a goat.

m 1. David restoring the skirt of Saul's robe.
2. Potiphar reproaching Joseph (?). The upper space is occupied by the fastening of the casket.

B.—Twelve Panels from the pyramidal top of the Casket.

n Joseph tried, and sentenced to prison.
o Joseph fettered in the prison.
p Joseph interpreting the dreams of the chief butler and baker.
q Pharaoh's dream of the fat and lean kine.
r Joseph taken out of prison.
s Joseph interpreting Pharaoh's vision.
t The steward searching the sacks of Joseph's brethren.
u Judah defending his brethren from the charge of stealing Joseph's cup.
v Jacob journeying to Egypt.
w Joseph meeting Jacob; above, a group of uncertain meaning, perhaps an awkward representation of the killing of a fatted calf in honor of Jacob's arrival.
x Joseph entertaining his father and brethren.
y Joseph riding in his chariot, and crowned by his guardian angel.

CLASS IX.

Carvings of the Italian School, all probably of the Fourteenth Century.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a Piece from a *Retable.*	The Angel appearing to the Shepherds, and their adoration of Christ.	M. Micheli.
b Piece from a *Retable.*	Last Supper.	M. Micheli.
c Piece from a *Retable.*	The Annunciation. Above, a vision of angels, holding the promised Infant; in the background, a maid with a distaff.	M. Micheli. (?)
d Piece from a *Retable.*	Baptism of Christ.	M. Micheli.
e Part of a casket.	A king or officer addressing his attendants.	M. R. Hawkins, Esq.
f Parts of a casket (eleven pieces, arranged in two series).	Scenes from an unknown legend.	E. Hawkins, Esq.
g Part of a casket; perhaps the same as the preceding.	Allegorical figure of Geometry.	E. Hawkins, Esq.
h Parts of a casket; perhaps the same (six pieces, arranged in two series).	1. Faith, Hope, and Charity. 2. Temperance, Justice, and Prudence.	E. Hawkins, Esq.
i Parts of a casket; perhaps the same (two pieces).	Two men holding shields.	E. Hawkins, Esq.
k Triptych.	In the central portion the Virgin and Child, between St. Leonard and another saint; in the wings, St. John Evangelist (?) and St. Lawrence	Bodleian Library, Oxford.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
l Triptych.	In the centre, Virgin and Child, between St. Catherine and St. Agatha (?); in the wings, St. Peter and St. Paul.	M. Micheli.
m Two wings of a Triptych.	1. The angel Gabriel, the Adoration of the Magi, St. George, and three other saints. 2. The Virgin Annunciate and legendary representations of various saints.	M. Micheli.

CLASS X.

French, English, and German Schools, Eleventh and Twelfth Centuries.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a Leaf of an ecclesiastical Diptych.	Above, the Annunciation; in the middle, the meeting of St. Joseph and St. Mary; below, the Nativity; upon the upper and lower edges, the remains of an inscription referring apparently to the annals of some bishopric.	W. Maskell, Esq.
b Tablet.	Visit of the Women to the tomb, and Christ appearing to them.	Louvre.
c Tablet.	Part of a larger subject. Above, Christ in glory, with the Beatified; below, Expulsion of the money-changers from the Temple.	Louvre.
d Tablet.	The meeting of Abner and the servants of Ish-bosheth with Joab and the servants of David, at the Pool of Gibeon (*vide* 2 Samuel ii., 12–27), inscribed LACU-GABAON.	Louvre.
e Two panels from a casket.	1. Christ in glory between two angels, and St. Peter and St. Paul. 2. Crucifixion; with two soldiers, and St. Mary and St. John.	Rev. Walter Sneyd.
f Panel from a casket.	Two apostles or evangelists; above, the zodiacal signs of Libra and Scorpio.	Kunstkammer, Berlin.
g Tablet.	Twelve apostles, in two rows, with their names and emblems.	Kunstkammer, Berlin.
h Side of a book cover.	Ascension of Christ; at the foot of the mountain a half-length figure of the Prophet Habakkuk.	J. B. Nichols, Esq.
i Leaf of an ecclesiastical Diptych.	Below, the Nativity; in the middle, angels appearing to the shepherds; above, the Baptism of Christ.	British Museum (Collection of Antiquities).
k Panel from a book cover.	St. John the Evangelist.	Louvre.
l Panel from a book cover.	St. Matthew with his Gospel open; upon it the words of ch. xx. 8, VOCA·OPERARIOS·ET·REDE·ILI·MERCEDE (sic).	British Museum (Collection of MSS.)
m Panel from a book cover.	The Annunciation; or perhaps, Christ in the garden with Mary Magdalene (?).	Kunstkammer, Berlin.
n Chess piece.	Bishop seated in a chair.	W. Maskell, Esq.

CLASS XI.

French, English, and German Schools, Thirteenth and Fourteenth Centuries. Sacred Subjects.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a Devotional tablet.	Below, the Presentation in the Temple; above, Christ and the Virgin in glory.	John Lentaigne, Esq., M.D.
b Devotional tablet.	Below, Adoration of the kings; above, Coronation of the Virgin.	W. Maskell, Esq.
c Devotional tablet.	Below, Adoration of the shepherds; above, the Resurrection.	W. Maskell, Esq.
d Devotional tablet.	Virgin and Child, with two angels.	B. Hertz, Esq.
e Pair of devotional tablets.	1. Virgin and Child, glorified by angels. 2. Crucifixion, with the Virgin, St. John, and angels.	Albert Way, Esq.
f Devotional tablet.	Virgin and Child, glorified by angels.	J. G. Nichols, Esq.
g Pair of devotional tablets.	Six compartments:—(A.) Judas bargaining with the priests, and his seizure of Christ. (B.) Christ before Pilate, Pilate washing his hands, and the blindfolding of Christ. (C.) The hanging of Judas, the Flagellation and Bearing of the cross. (D.) The Crucifixion and Deposition. (E.) The Anointment of Christ, and Visit of the women to the tomb. (F.) The Resurrection, and "Noli me tangere."	Le Comte de l'Escalopier.
h Pair of devotional tablets.	1. Below, the Betrayal of Christ; above, the Crucifixion. 2. Below, the Flagellation; above, the Deposition from the cross.	Bibliothèque Impériale, Paris.
i Devotional tablet.	Three compartments: (A.) The three Kings (part of an adoration, extending over a companion tablet). (B.) Five Apostles. (C.) Christ seated in judgment.	
k Devotional tablet (probably English).	Above, the Coronation of the Virgin; below, St. John the Evangelist; over the canopies, the armorial bearings of John Grandison, Bishop of Exeter (A.D. 1327–69).	M. Sauvageot.
l Panel from a box.	Nativity; in the background, angels appearing to the shepherds.	
m Pair of devotional tablets.	1. Adoration of the Magi. 2. Crucifixion.	A. J. Beresford Hope, Esq.
n Centre-piece of a small Triptych.	Nativity; upon the edges of the ivory, outside the hinges of the wings, arabesque ornaments.	British Museum (Collection of Antiquities).
o Piece from a box.	The Descent into Hades, within a small quatrefoil.	W. Maskell, Esq.
p Devotional tablet.	Above, the Entombment; below, the women visiting the tomb.	
q Devotional tablet.	St. John Baptist, St. Christopher, and St. James the Greater.	Fejérváry Collection.
r Devotional tablet.	Four compartments: (A.) The Crucifixion. (B.) Christ appearing to Mary Magdalene; beside him, St. James the Greater. (C.) St. Lawrence, St. Peter, and St. Paul. (D.) St. Stephen, St. James the Greater, and St. James the Less.	A. J. Beresford Hope, Esq.

CLASS XII.

French, English, and German Schools, Thirteenth and Fourteenth Centuries.
Secular Subjects.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a Mirror-case (both sides).	1. Four groups of lovers under trees. 2. Similar subject.	Louvre.
b One side of a mirror-case.	Ginevra eloping with Sir Lancelot; around the edge, four monsters.	Fejérváry Collection.
c One side of a mirror-case.	Siege and capture of the Castle of Love; around the edge, statuettes of lions.	Museum of Ornamental Art, Marlborough House.
d One side of a mirror-case.	A lady and gentleman playing at draughts, two other persons looking on; round the edge, four monsters.	M. Sauvageot.
e One side of a mirror-case.	A lady and her lover, with an attendant, hawking; around the edge, four monsters crouching.	Rev. W. Sneyd.
f One side of a mirror-case.	A lady and gentleman coursing a hare.	W. Maskell, Esq.
g One side of a mirror-case.	Knight presenting a heart to a lady; on the edge, four leaves.	W. Maskell, Esq.
h Three pieces from a box.	1. Pyramus accosting Thisbe and her companion. 2. Pyramus addressing Thisbe on the city wall, and Thisbe concealing herself from the lion. 3. Death of the lovers.	Rev. W. Sneyd.
i Cover of a box.	Four compartments: in the two central, a tournament; on the right, the siege of the Castle of Love, with a knight below preparing to discharge a basket of flowers from a *balista;* on the left, a lady eloping with a knight.	Museum of Boulogne.
k Diptych, or writing tablet (both leaves).	1. Under a canopy, a lover gathering flowers, which his lady makes into a wreath. 2. Under a similar canopy, a lady and gentleman riding to a hawking party.	British Museum (Collection of Antiquities).
l Writing tablet.	A lady and gentleman hawking.	M. Sauvageot.

CLASS XIII.

French, English, and German Schools, Thirteenth and Fourteenth Centuries.
Statuettes.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a and *b*	St. Mary and St. John (two figures from a Crucifixion.)	Louvre.
c	The Virgin seated; in her lap, the infant Christ, holding a bird.	B. Hertz, Esq.
d	The Virgin standing with the infant Christ.	Museum of Troyes.

CLASS XIV.

Italian, French, English, and German Schools, Fifteenth and Sixteenth Centuries.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a Devotional tablet.	Adoration of the kings.	
b Mirror-case (both sides.	1. Siege and capture of the Castle of Love. 2. Tournament. Round the edges of each, four monsters crouching.	A. Fountaine, Esq.
c. One side of a mirror-case.	A lady and gentleman in a garden, inscribed EN GRE (probably as intended for a present).	M. Sauvageot.
d Basso-relievo.	Virgin and Child, with cattle below (part of an Adoration of the Shepherds).	W. Maskell, Esq.
e Devotional tablet.	The penitence of St. Jerome.	J. G. Nichols, Esq.
f Pax.	Virgin and dead Christ ("Pietà").	Fejérváry Collection.
g Piece from a casket (?) (Italian).	Procession of figures, of uncertain meaning, including apparently Joshua, Samson, and Judith.	Louvre.
h Devotional tablet.	Genealogy of Christ (the "Jesse Tree").	Albert Way, Esq.
i Devotional tablet, originally a companion to the preceding.	The Virgin in glory, surrounded by objects emblematical of her perfections, with various legends.	Rev. Walter Sneyd.
k Tablet (German).	Flagellation of Christ.	W. Maskell, Esq.
l Panel from a book-cover (German).	Christ receiving drink from the righteous; with the inscription, DEDISTIS MIHI BIBERE (Matt. xxv. 35); above and below, allegorical figures.	Museum of Ornamental Art, Marlborough House.

CLASS XV.

Fac-similes withdrawn from the Arundel Collection.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
C. 13. Statuette.	Virgin and Child.	
D. 13. Statuette.	Virgin and Child.	
E. 6.	Griffin.	Rev. W. Sneyd.
E. 14. Part of a box (13th or 14th century).	Nativity.	W. Maskell, Esq.
N. 11. Devotional tablet (double).	Crucifixion and adoration of the Magi.	W. Maskell, Esq.
N. 13. Devotional tablet (double).	Annunciation and Nativity.	W. Maskell, Esq.
N. 14. Devotional tablet (double).	Death of Blessed Virgin.	W. Maskell, Esq.
P. 11. Diptych.	Consul seated.	Fejérváry collection.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
P. 13. Diptych of Justinianus.	Ornaments and inscriptions.	Bibliothèque Impériale, Paris.
P. 45. Ornament of a book-cover.	Crucifixion.	Library of the British Museum.
P. 48. Devotional tablet.	Virgin and Child.	C.P. Co.
P. 49. Devotional tablet.	Virgin and Child.	C.P. Co.
P. 54. Mirror-case.	Hawking party.	M. Sauvageot.
P. 55. Mirror-case.	Hawking party.	M. Sauvageot.
P. 68. Greek tablet.	Crucifixion.	Louvre.
P. 77. Russo-Greek.	Death of the Blessed Virgin.	C.P. Co.
P. 86. Statuette.	Madonna and Child, seated, canopied.	B. Hertz, Esq.
P. 93. Part of Triptych (three divisions).	1. Betrayal. 2. Scourging and bearing the cross. 3. Entombment and meeting Mary.	Bibliothèque Impériale, Paris (?).
P. 95. Greek tablet.	Christ, twelve apostles, and two angels.	Louvre (?).
107. Devotional tablet.	Virgin and Child.	
Devotional tablet.	Dead Christ.	

Chromo-Lithographs, Engravings, Photographs, &c.

PUBLICATIONS AND WORKS OF THE ARUNDEL SOCIETY.

CHROMO-LITHOGRAPHS.

1. View of the Interior of the Arena Chapel, Padua, in 1306. By Giotto. 1856.
2. The Martyrdom of St. Sebastian, from the fresco, by Pietro Perugino, at Panicale. 1856.
3, 4. Christ among the Doctors, from the fresco, by Pinturicchio, at Spello. 1857.
5. Virgin and Child, with Saints and Angels, from a fresco of Ottaviano Nelli, in the Church of S. Maria Nuova, at Gubbio. 1857.
6. The Nativity, from a fresco, by Pinturicchio, at Spello. 1857.
7. St. Catherine borne by Angels to the Tomb, from the fresco, by Luini, Brera Gallery, Milan. 1858.
8. Madonna and Child, from a fresco, by Leonardo da Vinci, Church of S. Onofrio, Rome. 1859.
9. Madonna and Saints, with the Resurrection of Our Lord, from the fresco, by Giov. Sanzio, at Cagli. 1859.
10. Death of St. Francis of Assisi, from the fresco, by Ghirlandaio, in the Church of S. S. Trinita. 1860.
11. Two heads in fac-simile of the original, from the above fresco, by Ghirlandaio. 1860.
12. The Fall, by Filippino Lippi; the Expulsion, by Masaccio; from the fresco in the Brancacci Chapel at Florence. 1861.
13. The Tribute Money. By Masaccio. 1861.
14. St. Peter Preaching, and St. Peter Baptizing. By Masalino. 1861.
15. Two Heads from the fresco of the Tribute Money. 1861.
16. St. Peter and St. John healing the Cripple, and St. Peter raising Petronilla. By Brancacci, from the fresco in the Brancacci Chapel of the Carmine, at Florence. 1862.
17. Head from the fresco of the Raising of Petronilla. 1862.
18. St. Peter in Prison visited by St. Paul, and St. Peter delivered from Prison, from the fresco in the Brancacci Chapel of the Church of the Carmine, Florence. 1862.
19. Head from the above.
20. Marriage of St. Cecilia, from a fresco in the Church of St. Cecilia, at Bologna, by Francesco Franci. 1863.
21. Augustine Preaching, from a fresco by Benozzo Cozzoli. 1863.
22. The Annunciation, from a fresco, in the Cathedral of Spello, by Pinturicchio. 1863.
23. The Annunciation, from a fresco, by Fra Angelico, in the Convent of St. Mark's, at Florence. 1863.
24. The Madonna del Sacco, from the fresco, by Andrea del Sarto, in the Cloister of the Annunciation of Florence. 1863.
25. Dante. Portrait of. By Giotto. Discovered in 1841, in the Bargello, at Florence. 1863.
26. Duplicate of ditto.
27. The letter C. Colored in fac-simile, from the Choral Books of St. Mark's, at Florence, and the Piccolomini Library, Siena.
28. The letter L. Colored in fac-simile, from the Choral Books of St. Mark's, at Florence, and in the Piccolomini Library, Siena.

ENGRAVINGS.

From the frescoes by Fra Angelico, in the Chapel of Nicholas V., in the Vatican.

1. St. Laurence distributing alms. 1849, 1850.
2. St. Stephen before the Council. 1850, 1851.
3. St. Buonaventura. 1851.
4. St. Matthew.
5. St. Lawrence before the Emperor Decius. 1851, 1852.
6. St. Stephen distributing alms. 1862.
7. The Pieta. From the fresco by Giotto, in the Chapel of S.M. dell' Arena, at Padua. 1851, 1852.

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1. St. Tommaso. Fra Angelico. 1850–51.
2. Head of a Saint, from a fresco at Gubbio, in the Church of S. M. Nuova, by Ottaviano Nelli. 1857.
3. Head of the Virgin. By Ottaviano Nelli. 1857.

OUTLINE DRAWINGS.

1–10. Ten outline drawings of portions of the five figures in the Martyrdom of St. Sebastian.

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1. Christ Bearing the Cross. Tintoretto.
2. Christ Before Pilate. Tintoretto.

Three other subjects. Tintoretto.

TRACINGS.

1. Head of Christ, from the fresco, by Pinturicchio, at Spello Cathedral. 1857.
2. Head of a Shepherd, worshipping, from the fresco of the Nativity, by Pinturicchio, at Spello. 1858.
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4. The Angel Gabriel, from the fresco of the Annunciation, by Pinturicchio. 1858.
5. The Virgin Mary, from the above.
6. Portrait of Pinturicchio, from the above.
7. St. Catherine, from a fresco by B. Luini, in the Brera Gallery, Milan. 1858.
8. Head of the Virgin, from a fresco, by Leon. da Vinci, from the Arena Chapel. 1859.
9. Head of the Virgin, from a fresco, by Leon. da Vinci, in the Monastery of S. Onofrio, at Rome. 1859.
10. Head of an Angel, supposed to be a portrait of Raffaelle, from a fresco, by Giovanni Sanzio, at Cagli. 1859.

WOOD ENGRAVINGS.

Series from the frescoes of Giotto, illustrating the Lives of the Virgin and our Lord.

1. The Rejection of Joachim's Offering.
2. Joachim retires to the Sheepfold.
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7. The Birth of the Virgin.
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33. Christ bearing his Cross.
34. The Crucifixion.
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36. The Resurrection.
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38. The Descent of the Holy Spirit.

BOOK.

An Alphabet of Capital Letters, from the Italian Choral Books of St. Mark's and the Duomo, at Florence; and the Piccolomini Library, Siena; with one letter (attributed to Fra Angelico) colored in fac-simile. Folio, 1 vol. *Lond.*, 1862.

ENGRAVINGS (COLORED).

1. Four colored engravings, or paintings in oil :—
   - *a* Van Eyck: God the Father.
   - *b* Albert Durer: St. Paul, St. Mark, St. John, and St. Peter.
   - *c* Meister Wilhelm: St. Catherine, St. Hubert, and St. Guirin.
   - *d* Melem: Christ bearing the Cross.
2. Limoges painted enamel oval Dish. "The Apocalypse," by Martial Courtois. Painted by F. W. Andrew.
3. Limoges painted enamel portrait of Charles IX. of France. Painted by L. Limousin, A.D. 1573.
4. Saracenic enamel glass bowl Lamp, from a Mosque at Cairo, of the 14th century.
5. A Triptych, German Champ-Levé Enamel. "The Crucifixion, &c." of the 13th century.
6. Set of engravings from the Boisserée collection, containing 113, bound in 4 volumes.

ENGRAVINGS (FRAMED).

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1. Allied Generals and their Staff before Sebastopol, with key to same. By Henry Sewell, Esq.
2. Church of England Grammar School.
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4. Golden Point, Ballarat.
5. Lunatic Asylum, West Riding (2 copies). By Sir Redmond Barry.
6. Melbourne in 1839.
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8. „ 1855 (2 copies).
9. „ 1856.
10. „ 1863.
11. Prince's Bridge, opening of.
12. Proof of Noel Paton's Pursuit of Pleasure, by Thomas Russell, Esq.
13. St. Helena, the Island of.
14. Wesley Church, Melbourne.

LITHOGRAPHS.

1. Basket of Fruit.
2. Extinct Animals of Great Britain. Diagrams of (10). Patterson.
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4. Physiological Maps (9). Day and Son.
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Introduction to Coins, Medals, &c.

The medal, faithful to its charge of fame,
Through climes and ages bears each form and name,
In one short view subjected to our eye
Gods, emperors, heroes, sages, beauties lie.

POPE.

COINS*—the use of which has superseded the primitive operations of barter—have been likened to words in the language of commerce, not as being intended to designate any particular object, or class of objects, for which they are accounted an equivalent, but as measures of certain amounts of value applicable alike to all commodities.

Before the metals were adopted as representatives of the value of exchangeable articles, and until they became sufficiently abundant to supply the want of a circulating medium, different communities employed different things for the purpose which money now serves. Cattle, corn, tobacco, sugar, peltry, leather, fish, salt, nails, shells have been in turn the standard to which value was referred.†

We see that the precious metals, gold and silver, are mentioned in the earliest history of the eastern nations, and the latter is called "current *money* with the merchant."

However, there is reason to believe that neither then,‡ nor for many ages after the time of Abraham, was money coined or stamped, but beaten or moulded into pieces or rings, its value was ascertained by weight. Such rings are represented on ancient Egyptian monuments, and have been found in countries inhabited by the Celtic races.

* Lord Coke, whose derivations are sometimes whimsical enough, deduces the word coin *a cudendo*, because it is cut. He says, 1st Inst., 207a., in French *coine* means a corner; in ancient times money was square with corners. [See the Japanese coins in the Museum.] Some say, he continues, it is from κοῖνος, common for all things. Money he derives *a monendo*, not only because he that hath it is to be warned providently to use it, but because it admonishes of the the issuer and the value. Others derive it from Juno Moneta, in whose temple, at Rome, the mint was established. Livy, vii. 28; Ov. Fas. vi. 183. The Latin word *nummus*, as his Lordship says with becoming gravity, is ἀπὸ τοῦ νόμου, because it proceeds from the law not from nature. Pecunia is from *pecus*, cattle, for all wealth consisted originally in cattle.

The early Roman coins had on the obverse the head of Janus, on the reverse the prow of a ship (Ov. Fast., i. 229); and we learn from Macrobius, Saturn i. 7, that the boys of Rome diverted themselves in their generation with the exciting game of pitch and toss, and cried "heads or ships," as our youngsters now-a-days indulge themselves, and cry "heads or tails;" or the youth of Amsterdam, "pop-of wapentje," head or weapons, *i.e.*, the coat of arms on the reverse.

† Smith's "Wealth of Nations," cap. iv. ‡ About B.C. 1900; Gen. xx. 16, xxiii. 16, xxiv. 35.

Without attempting to determine whether the first coinage occurred at Argos, under Phidon, about B.C. 748; or at Ægina*; or amongst the Lydians,† it is probable that the invention cannot be fixed at a period more remote than B.C. 800.

The study of numismatics embraces many subjects of enquiry. Regarding the coin as a manufactured article—it opens an investigation into the physical geography of the country from which it comes, whether the metal of which it is composed be found within its confines or imported from abroad? If the former, what were the minerals it contained, how and to what extent the mines were worked, the metals fused, refined, or adulterated? If the latter—as at Tyre,‡ Rhodes, Syracuse, and other commercial entrepôts where coining was extensively carried on—whence they were brought, and in exchange for what commodities?

As a symbol representing the gradations in the scale of value—it suggests the necessity for an acquaintance with the management of the public mints and the political

* Strabo, 376, Grote, Greece, ii. 432. † Herodotus, i. 94.

‡ A comprehensive account of the trade of Tyre, called "A Merchant of the People for Many Isles," is given by Ezekiel xxvii.

About B.C. 580, she imported from—

Verse.		
21.	Arabia and Kedar	Rams, lambs, goats.
6.	Bashan	Oak for oars.
6.	Chittim	Ivory.
18.	Damascus	Wine of Helbon, white wool.
19.	Dan and Javan	Bright iron, cassia, calamus.
15, 20.	Dedan	Ivory, ebony, precious clothes for chariots.
7.	Egypt	Fine linen with broidered work.
7.	Elishah, isles of	Blue, purple.
19.	Javan, see Dan.	
17.	Judah and Israel	Wheat of Minnith and Pannag (millet or spice?), honey, oil, balm.
5.	Lebanon	Cedar for masts.
22.	Raamah and Sheba	Spices, precious stones, gold.
5.	Senir	Fir trees for shipboards.
16.	Syria	Emeralds, purple, and embroidered work, fine linen, coral, agate.
14.	Togarmah	Horses, mules.
12.	Tarshish	Silver, iron, tin, lead.
13.	Tubal	The persons of men, and vessels of brass.

She exported to—

23.	Asshur, Canneh, Chilmad, Eden, Haran, Sheba ...	Blue clothes, broidered work, chests (of cedar bound with cords) of rich apparel.
18.	Damascus	The multitude of wares of home manufacture.

She employed—

9.	Caulkers	Of Gebal.
6.	Carpenters and workers in ivory	Ashur.
8.	Mariners	Arvad and Zidon.
12, 13.	Merchants	Javan, Meshech, Tarshish, Tubal.
10, 11.	Soldiers...	Arvad, Gammad, Lud, Persia, Phut.

economy of the times, subjects which, with others akin to them, cannot be considered devoid of attraction, when they have engaged the pens of such writers as Gibbon, Hume, Smith, Grote, Boeckh, and others.

As works of art—coins, medals, and seals invite attention to the knowledge of the metallurgist, the taste and ingenuity of the designer of the effigy, the skill of the engraver. In them and in such gems, cameos,* intaglios, niellos, and carvings as have engaged a Pyrgoteles, a Chromios, a Gnaios, an Admon, a Dioscorides, an Albert Durer, a Benvenuto Cellini, we may at the same time admire the excellence of the workmanship, and form an idea of the degree of refinement attained by the society amongst which such works were produced.

As aids to history—they possess a peculiar use. General laws which have governed ancient societies, exceptional transgressions of those laws which have given rise to political convulsions, codes of philosophy, systems of political economy, are not to be expected from them.

Still a series of medallions, medals, coins, and gems may be regarded as a band of laconic and suggestive commentators, giving evidence of facts of which they were contemporary witnesses. They have lived through time, surviving the perishable productions of deceased authors; they speak unprejudiced by ignorance or the influence of interest or faction, and they may be relied on as far as they extend, with as much confidence as can be reposed in most human testimony, to supply† omissions, confirm doubts, to reconcile the conflict, to correct the extravagance, or to silence the mendacity of careless, credulous, or unscrupulous writers.

From them we may learn particulars of pagan mythology which would have been, without them, unknown; for representations of Divinities and personifications of allegorical character, thus perpetuated, afford a fuller illustration of the Deities worshipped and of the rites practised than has been preserved in books.

The portraits of illustrious men and women are thus preserved, and we are made as familiar with their features as with those of our friends produced by the process of photography. Costume and ornament, domestic habits and indulgences, may be studied from them as from a modern magazine of fashion. Temples, the Deities in whose honor they were founded and the great men by whom consecrated; public buildings, with statements

* Cameo or camaieu is a general name given to anaglyptics or anaglyphics, cut in relief so as to appropriate to different parts of the work different colored layers or veins of which some precious stones—the onyx, sardonyx, agate, calcedony—are composed, or of such as are colored by artificial means. Shells of certain molluscous fish are also used for the purpose. The derivation usually accepted is camehuia or camebuia, the Oriental term to signify an onyx. Intaglio is a diaglyphic or engraving cut on a gem, from the Italian intagliare, to cut. Niello resembles damascene work; it is made by enchasing silver and lead into other metals or into wood.

† A portion of the history of Bactria, from B.C. 100, is derived altogether from coins.

of the date when built, and their uses; representations of works of art, the originals of which have been destroyed; the position and insignia of towns and their people, their productions or the staples of trade, punning or equivocating emblems,* are depicted and inscribed on them.

Military exploits, the conquest or enfranchisement of kingdoms or provinces, the confederations or treaties entered into, events worthy of being commemorated, are thus recorded; and chronology is by them enabled to pronounce with authority on many classes of occurrences.

It is well, however, that the numismatist should be guarded against the difficulties and deceptions which surround the study. These arise in some cases from errors in the minting, from the fabulous character of the devices, unintelligible in the absence of a clue to their meaning, from the indistinctness of the figures and legends, from the archaic and forgotten languages of the inscriptions, and the difficulty of deciphering or explaining them; frequently, also, from the remoteness and improbability of the conjectures respecting their signification, which, put forward with boldness and supported by learning, are calculated to captivate and mislead.

Other fruitful causes of confusion arise from coins having been reissued at different times, a new die† having been stamped upon one side or upon both without obliterating the old die; also by the issue at some periods—as during the reigns of Titus, Domitian, Nerva, Trajan—of coins bearing insignia of a different age‡—such as the badges§ of the families of the Æmilii, the Horatii, the Manlii, the Marcelli—either in compliment to them or to revive the recollection of ancient Roman valor and simplicity, and as was done in like manner, with perhaps other motives, in Sicily, Africa, and Byzantium. Forgeries‖ also, both fraudulent and excused on commercial grounds, or for military reasons, in ancient and modern times, have been extensive and successful.

* On the coin of Metapontum was an ear of corn; of Cyrene, a plant of silphium; of Selinus, a sprig of parsley (Σέλῖνον); of Rhodes, a rose; of Sicily, the triquetra, or three legs, like the modern heraldic emblem of the Isle of Man.

† Money coined by Vespasian, at Antioch, before he assumed the purple, was restamped, it is supposed, by Barchochebas, the Jewish insurgent, in the reign of Hadrian.

‡ These were called *Restituti*. § Niebuhr, Lect. on H. of R., iii. 317; Vopisc. An., 38.

‖ Julius Cæsar, in his first consulship, purloined 3,000 pounds weight of gold from the treasury and substituted for it gilt brass.—Suetonius, Jul. Cæs., 54. Caracalla issued spurious money with which to pay the stipend to the barbarians pensioned by him; they discovered the deception, and sent it back to Rome.—Dio. Cas. lxxvii. 14. In the third century the silver coinage was debased, as in Ireland, by Queen Elizabeth, and in Prussia, in the seven years' war.—Nieb. Lect. iii. 317. And the wit and sarcasm levelled by Swift, in his "Drapier's Letters," against George Wood, "hardwareman and bankrupt," who coined halfpence for circulation in Ireland, have been surpassed by the irony and invective of Aristophanes, directed against Dionysius, of Athens, who went by the name of ὁ χαλκοῦς, "the man of brass."—Aristoph. Frogs, 725; Ecclesiaz. 816; Aristotle Rhet., iii. 2; Athenæus, xv. 9. Devrieu and Weber, of Florence; Galli, of Rome; Cogonier and La Roche, of the south of France; Carleron, of Holland; and Capraro, of Smyrna, have been amongst the most successful

The prerogative of coining usually resides in the monarch,* or chief executive power in the state.

On Roman coins the letters S.C. denote that the money was issued by the decree of the Senate. That body appears to have retained that privilege with respect to the copper coinage even after the institution of the Imperial authority, though not as regarded the coinage of gold and silver. The coins of families owe their origin to a singular arrangement. When the erection of a public building or carrying out of a particular public service was entrusted to a pro-consul, prætor, quæstor, or ædile, a sum of money sufficient for the purpose was voted. The senate then made a grant of a corresponding weight of bullion, and the *triumviri monetales*, or masters of the mint, stamped it with the titles and emblems of the officer.† These coins are devoid of one feature, the absence of which the chronologist and the historian lament, they rarely present a date.

Colonies, tributary states, and cities were allowed to enjoy the privilege of coining; but it seems that the Romans insisted on payment of the tribute being made in money of the commonwealth or of the empire, and not in the currency of their vassals.‡

Great Britain has already permitted one of her Australian dependencies to issue gold coin, from a branch of the Royal Mint established at Sydney, in New South Wales.

Leave to establish another branch in Melbourne has been applied for. Should Her Majesty the Queen be graciously pleased to sanction this exercise of Her Royal prerogative here, it is probable that a new impulse may be given to the study of numismatics in our community.

imitators in modern times. The Pillar dollar of Mexico and the Maria Theresa dollar have been reproduced by private manufacturers for the purposes of trade in the East, the Oriental nations being so averse to change as to prefer coins bearing the familiar effigies on them to others. The Germans, in ancient times, like Eastern nations of the present age, preferred silver to gold.—Tacitus de Mor. Ger. c. 5. Wellington adopted in France, A.D. 1814, an expedient similar to one which he had resorted to previously in India. He established a secret mint, at which he melted down British sovereigns and coined Napoleons; thus the loss on exchange was saved and the difficulties arising from the repugnance of the people of the country to take foreign money were evaded.—NAPIER, "Peninsular War," vi. 518.

* One of the charges preferred against Wolsey, to be found in Lord Coke's 4th Institute, 94, is given by Shakespeare, who makes Suffolk taunt the Cardinal—

> "That out of mere ambition you have caus'd
> Your holy hat to be stamp'd on the King's coin."
>
> Hen. VIII., iii. 2.

The illegal act here is the stamping; for prelates and monasteries—York, Canterbury, Durham, Winchester, St. Edmundsbury, &c., &c.—were allowed by charter or usage to coin money. They had the profit of the coinage, but no power to institute either the alloy, denomination, or stamp.—HALE, P. C., 191.

† Niebuhr, Hist. of Rome, iii. 552.

‡ A memorable illustration of this is given in Matt. xx. 20; the corroborating evangelists, Mark, xii. 16, Luke, xx. 24, use the same words. On the coins of Judea were the pot of manna, the vine, the sheaf of corn, the palm, but they bore no "image or superscription."—Calmet Frag., 28.

Of Seals it will be observed there is a rather extensive collection; they are chiefly British, and are divided into regal, those of corporations, lay or ecclesiastic, and of families.

In days when an ability to write was confined to but few persons, the seal took the place of the signature of the name to attest the authenticity of the document, and at all times the acts of persons, filling or associated in a corporate capacity, can be vouched only by affixing the seal of office or the common seal.

It is not proposed to enlarge at the present time on the subject. The use of seals is of great antiquity, but the Romans do not appear to have had recourse to them for public purposes as other nations have done.

Many of the seals of corporate bodies in this country are engraved with considerable skill. It will be observed with satisfaction, that all those of the municipalities recently created bear upon them, in addition to their own appropriate insignia, the Royal Arms of England.*

* The Parts of a Coin are—

The Milling (of modern use), the edge, the rim, the sides—of these *the obverse* bears the head or name of the monarch, the insignia or name of the state or city, and the chief device and inscription; *the reverse* bears the coat of arms, or the value, or the secondary inscription.

The Field is the space unoccupied by device or inscription.

The Exergue is the space on *the reverse* below the main device.

The Symbol is an object in the field of a coin, neither a letter nor a monogram.

The Mint Mark.

A coin is Surfrappe when a new die has been struck on an old coin, the older impression being still in part legible like a Palimpsest MS.

Double struck when one of the dies has shifted so as to make a double impression.

A Mule when it presents two observe or two reverse types, or when the obverse and reverse types do not correspond.

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5 sixpences, 1564–94.
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2 shillings.
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2 shillings, 1625.
1 twopence.
Copper.
1 brass coin.
1 copper mite.

CHARLES II.

Silver.
2 crowns, 1672, 1676.
1 groat, 1679.
2 threepences, N.D.
2 twopences, 1679.
2 pennies, 1676, 1678.
Copper.
3 farthings, 1674, 1675.

JAMES II.

Silver.
1 sixpence, 1686.
2 threepences, 1686, 1687.
1 twopence, 1687.
1 penny.

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Silver.
1 halfcrown, 1689.
1 shilling, 1693.

WILLIAM III.

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1 crown, 1690.
2 sixpences, 1696.
1 twopence, 1701.

ENGLAND (*continued*)—

Copper.
2 pennies.
1 halfpenny, 1697.
2 farthings, 1699, 1702.

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3 halfcrowns, 1707, 1708, 1710.
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1 threepence, 1709.

GEORGE I.

Silver.
2 shillings, 1718, 1723.
Copper.
1 farthing, 1719.

GEORGE II.

Silver.
2 halfcrowns, 1745, 1750.
3 shillings, 1745–58.
2 sixpences, 1758.
1 penny, 1750.
Copper.
1 penny.
7 halfpennies, 1720, &c.
8 farthings, 1739, 1770.

GEORGE III.

Gold.
1 guinea, 1777.
Silver.
3 shillings, 1787.
1 sixpence, 1787.
1 fourpence, 1786.
3 threepences, 1762, 1800.
7 pennies, 1766, 1820.
Copper.
2 double pennies, 1797.
1 penny.
6 halfpennies, 1773, 1805, &c.
4 farthings, 1773, &c.

GEORGE IV.

Gold.
1 double sovereign, 1823.
Silver.
2 twopences, 1822.
2 pennies, 1822, 1827.
Copper.
2 farthings, 1826.

WILLIAM IV.

Silver.
1 fourpence.
1 twopence, 1831.

ENGLAND (*continued*)—

Copper.
1 penny, 1834.
1 halfpenny, 1831.

VICTORIA.

Silver.
1 crown, 1847.
1 three halfpence, 1843.

Copper.
3 half farthings, 1842–44.

DATE UNKNOWN.

9 silver.
14 copper.

FRANCE.

Silver.
3 two francs, 1812–50.
4 francs, 1808–1848.
8 half francs, Louis XV., 1670–1846.

Copper.
3 two sous, Louis XVI.
1 ten cents, Nap. I.
2 five cents, 1856, 1855.
1 sou ; Louis XVI., 1784.
1 sou, ancient.

GERMANY.

Silver.
1 dollar, Maria Theresa, 1780.
2 six kreuzer; Austria.
1 six kreuzer; Baden.
1 twelve kreuzer.
4 two and a half groschen.
15 one groschen.
3 half groschen; Prussia.
1 one-twelfth thaler; Hanover.
1 schilling; Hamburg.
1 schilling, 1738.
1 thaler; Prussia.
1 thaler; Reipub. Norimb, 1759.
1 mark, 1762.

Copper, Base Metal.
19 kreuzers, &c.; Austrian.
4 six kreuzer.
4 three kreuzer.
9 one kreuzer.
1 half kreuzer.
5 one pfennig.
2 two pfennige.

GERMANY (*continued*)—
1 six pfennige.
1 one-sixth thaler.
1 heller.

GREECE.

Silver.
1 tetradrachm; Alexander.
1 tetradrachm; Rhodes, with head of Sappho.
1 didrachm; Corinth, Minerva; reverse, Pegasus.
1 triobolon; Arcadia.
1 triobolon; Pallene.
1 triobolon; Sicyon.

Brass.
5 tomi, &c.

IONIAN ISLANDS.

2 copper mites.

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Silver.
2 liras; Napoleone, 1808, 1814.
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1 ten soldi; Napoleone, 1813.
1 five soldi; Napoleone, 1812.
2 carlinis; G. 10, 1846, 1855.
2 five bajocchi; Clement and Innocent.

Copper.
1 twenty baiocchi; Rome, 1860.
4 ten baiocchi; Rome, 1859–62.
1 five baiocchi; Rome, 1858.
1 three baiocchi; Rome, 1849.
1 one centesimo; Venice, 1849.
1 five centesimi; Venice, 1849.
1 three centesimi; Venice, 1849.
2 moneta spicciola; Lomb. Ven, 1862.

JAPAN.

Silver.
1 ichibu.
1 yih-shoo.

NETHERLANDS.

Silver.
1 three gulden, 1764.
1 coin; Utrecht, N.D.
1 ten cents, 1849.
3 five cents, 1850–55.

Copper.
12 various.
1 small coin; Overyssel, 1762.
1 half stiver; Ind. Bat., 1825.

PORTUGAL.

Silver.
1 five hundred reis.
1 eighty reis.

Copper.
1 reis.

ROMAN.

Silver.
1 Faustina.
1 Gordianus.
1 Trebonianus Gallus.

Brass.
1 Julius Cæsar.
1 Cæsar Augustus.
1 Tiberius.
2 Nero.
1 Claudius Cæsar.
1 Trajanus.
2 Hadrianus.
2 Antoninus Pius.
1 Faustina.
2 Victorinus.
2 Tetricus, sen.
1 Tetricus, jun.
1 Licinius.

RUSSIA.

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Silver.
1 poltina.
1 ruble.
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3 fifteen copecks.
3 ten copecks.
1 five copecks.

Copper.
1 five copecks.
1 three copecks.
5 two copecks.
2 one copeck.
2 denga.
1 poluzski.

SCOTLAND.

Silver.
1 crown; Mary and Henry Darnley, 1566.
1 crown; James VI., 1570.

SPAIN.

Gold.
1 coin, Joanna et Carolus.

SPAIN (*continued*)—

Silver.
1 pillar dollar, 1759.
5 two reals, 1711, 1807.
4 one real, 1732, 1777.

SWEDEN.

Silver.
1 one-eighth; R. Sp., 1831.
1 thirty-second; R. S., 1853.
1 ten öre, 1859.

Copper.
4 two öre.
1 one öre.
4 one C.
1 two- thirds skilling.
1 daler, 1718.

TURKEY.

2 silver.
6 copper.

TOKENS.

AUSTRALASIA.

35 copper, various.

CANADA.

6 copper, various.

ENGLAND.

226 copper; London and provincial.

UNITED STATES.

1 New York, copper.

PAPER MONEY.

1 assignat de x livres.
1 bill for threepence; Pennsylvania, April 10, 1777.
1 one dollar note; United States, July 11, 1862.
1 promissory note, five shillings; J. Hutchinson, Sydney, 181—.
1 promissory note, two shillings and sixpence; J. Johnson, Sydney, April 20, 1813.
1 promissory note, one shilling; Sydney, May 10, 1813.

MEDALLIONS AND MEDALS.

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London Coal Exchange, Opening of.
London Exhibition, 1851, case containing five medals.
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MEDALLIONS, &c. (*continued*)—

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Austria, Emperor of, Francis Joseph.
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Garibaldi, Giuseppe.
Head, male.
Head, female.
Henricus Haiti Rex., 1811.
Napoleon s'embarque à Rochefort, Juillet 8, 1815.
Napoleon and Victoria, 1856.
Peter the Great, Equestrian Statue of.
Wellington, Duke of; Hisp. et Lusit. restituit, 1811.

SEALS.

Hercules, full length. | Female head.

Impressions of Roman Coins.

ARRANGED CHRONOLOGICALLY.

1 Pompeius?
2 Julius Cæsar.
16 Augustus.
1 Augustus and Tiberius.
1 Agrippa.
1 Livia.
5 Tiberius.
5 Drusus, sen.
2 Drusus, jun.
1 Antonia.
1 Germanicus.
4 Agrippina, sen.
6 Caius Caligula.
4 Claudius.
1 Britannicus.
13 Nero.
4 Galba.
1 Otho.
7 Vitellius.
29 Vespasianus.
1 Flavia Domitilla.
23 Titus.
1 Julia.
24 Domitianus.
2 Domitia.
9 Nerva.
32 Trajanus.
2 Plotina.
3 Marciana.
2 Matidia.
74 Hadrianus.
4 Sabina.
4 L. Ælius Cæsar.
1 Antinous.
71 Antoninus Pius.
2 Antoninus Pius and Marcus Aurelius.
1 Antoninus Pius and Faustina.
19 Faustina I.
29 Marcus Aurelius.
8 Faustina II.
2 Annius Verus and Commodus.
11 Lucius Verus.
3 Lucilla.
32 Commodus.
2 Commodus and Verus.
1 Commodus and Marcia.
1 Commodus and Crispina.
2 Crispina.
2 Pertinax.
1 Didius Julianus.
1 Manlia Scantilla.
1 Didia Clara.
1 Clodius Albinus.
5 Septimius Severus.
3 Julia Domna.
7 Caracalla.
1 Plautilla.
5 Geta.
7 Macrinus.
1 Diadumenianus.
4 Elagabalus.
1 Julia Paula.
1 Aquilia Severa.
1 Annia Faustina.
2 Julia Soaemias.
1 Julia Maesa.
14 Severus Alexander.
3 Severus Alexander and Julia Mamaea
3 Julia Mamaea.
2 Barbia Orbiana.
4 Maximinus I.
1 Paulina.
2 Maximus.
2 Gordianus Africanus I.
2 Gordianus Africanus II.
5 Balbinus.
3 Pupienus.
10 Gordianus Pius III.
2 Tranquillina.
13 Philippus I.
3 Otacilia Severa.
1 Otacilia, Philippus I., II.
1 Philippus II.
6 Trojanus Decius.
3 Etruscilla.
1 Herennius Etruscus.
1 Hostilianus.
6 Trebonianus Gallus.
5 Volusianus.
1 Æmilianus.
4 Valerianus I.
1 Valerianus and Gallienus.
1 Mariniana.
10 Gallienus.
3 Cornelia Salonina.
3 Saloninus.
11 Postumus.
1 Claudius Gothicus.
2 Aurelianus.
1 Florianus.
2 Probus.
1 Numerianus.
1 Carinus.
3 Diocletianus.
2 Maximianus I.
3 Constantius I.
1 Maximianus II.
1 Licinius.
4 Constantinus Magnus.
2 Constantinus Magnus Urbs Roma.
2 Constantinus Magnus Constantinopolis.
2 Constantinus II.
2 Constans.
1 Constantius II.
2 Magnentius.
1 Decentius.
1 Constantius Gallus.
1 Julianus.
2 Valens.
1 Gratianus.
1 Honorius.
1 Priscus Attalus.
1 Zeno.
1 Isaac Angelus, Bulla of.
3 Alexander.

Impressions of Seals.

GREAT SEALS OF ENGLAND.

1. Offa; Paris, 757.
2, 3. Cainwolf, King of Mercia; British Museum, 838.
4. Edgar; Paris, 959.
5–8. Edward the Confessor; 1042, Paris; 1060, British Museum.
9–12. William I.; October 14th, 1066; Paris, 1085.
13, 14. William II.; September 9th, 1089, Durham Cathedral.
15, 16. Henry I.; August 1st, 1100, British Museum.
17, 18. Henry I.; British Museum.
19, 20, 20A, 21, 22. Stephen; December 2nd, 1135; Duc. Lanc.
23–26. Henry II.; October 25th, 1154; Devielle, Rouen; Duc. Lanc.
26A. Henry, titular king; New Coll.
27–30. Richard I.; July 9th, 1189.
31, 32. John; April 6th, 1199; Winch. Coll.
33–38. Henry III.; October 19th, 1216, St. John's College, Cambridge; 1259, Canterbury Cathedral.
39, 40. Edward I.; November 16th, 1272.
41, 42. Edward II.; July 7th, 1307.
43, 44. Edward III.; Seal A*; January 28th, 1327.
45, 46. Edward III.; Seal B, 1327; first used October 4th.
47, 48. Edward III.; Seal B, 1338; first used July 10th, 12 E. III.
49, 50. Edward III.; Seal D, 1340; first used February 8th, 14 E. III.
51, 52. Edward III.; Seal E, 1340; first used June 22nd, 14 E. III.; St. John's College, Cambridge.
53, 54. Edward III.; Seal F, 1340; first used December 1st, 14 E. III.; Trinity Hall, Cambridge.
55, 56. Edward III.; Seal G, 1360; first used May 14th, 14 E. III.; Trinity Hall College, Cambridge.
57, 58. Edward III.; Seal G No. 2, 1371; Norwich Corporation.
59, 60. Richard II.; Seal F No. 2, 1377; Lincoln Cathedral.
61, 62. Richard II.; Seal G No. 2, June 2nd; New College, Oxon, 1377.
63, 64. Henry IV.; Seal G No. 4, September 29th, 1399.
65, 66. Henry IV.; Seal I, 1399.
67, 68. Henry V.; Seal G No. 4, March 20th, 1412; Caius College.
69, 70. Henry V.; Seal I; Corpus Christi College, Cambridge.
71, 72. Henry VI.; Seal G No. 4, August 31st, 1422; Corpus Christi College.
73, 74. Henry VI.; Seal I, 1422; New College, Oxon.
75–78. Henry VI.; Seal K, 1454; and after his restoration; King's College, Cambridge.
79–80. Edward IV.; Seal H, 1460 to March, 1470.
81, 82. Edward IV.; Seal GG, 1460 to 1470.
83, 84. Edward IV.; Seal L, 11 E. IV., to the end of his reign.
85, 86. Edward IV.; Seal M, 11 E. IV., to the end of his reign.
87, 88. Edward V.; Seal L, April 9th, 1483; Corpus Christi College.
89, 90. Richard III.; Seal L No. 2, June 22nd, 1483.
91, 92. Henry VII.; Seal MM, August 22nd, 1485.
93, 94. Henry VII.; Seal N, 1485.
95, 96. Henry VIII.; Seal MM, April 22nd, 1509; Trinity Hall College.
97, 98. Henry VIII.; 1532; Caius College, Cambridge.
99–102. Henry VIII.; Seal D, 1541; Caius College, Cambridge.
102A, 102A*. Henry VIII.; Golden Impression; Dean and Chapter, Westminster.
103, 104. Edward VI.; January 28th, 1546; New College, Oxon.
105, 106. Mary (Queen); July 6th, 1553; Corporation, Leicester.

GREAT SEALS OF ENGLAND (continued)—

107, 108. Philip and Mary.
109–112. Elizabeth; November 17th, 1558; Caius College, Cambridge; and 1571.
113, 114. James I.; March 24th, 1602.
115–122. Charles I.; 1625; March, 1627; 1640 and 1643.
123. The Commonwealth; 1648.
124. The Commonwealth; "In the first year of freedom."
125. Oliver Cromwell; 1648.
126. Oliver Cromwell; 1651.
127. The Commonwealth; 1651.
128. The Commonwealth; "In the third year of freedom."
129–130. Oliver Cromwell; 1651; William Stradling, Bridgenorth.
131, 132. Richard Cromwell; 1651.
133–140. Charles II.; January 30th, 1648; Pembroke College, Cambridge, 1648; and 1653.
141, 142. James II.; February 6th, 1685.
143, 144. William and Mary; 1688; Corporation, Saffron Walden.
146, 147. William III.; 1695; St. John's College, Cambridge.
148–151. Anne; March 8th, 1702; Caius College, Cambridge; after the union with Scotland, 1707.
155, 156. George I.; August 1st, 1714.
157, 158. George II.; June 11th, 1727; Cambridge Antiquarian Society.
159–162. George III.; October 25th, 1760; Trinity College, Cambridge. Stolen, and afterwards defaced; see pick mark upon the seal.
163–165. George III.; 1780, 1792.
166. George III.; plaster cast, brought from Holland.
167, 168. George IV.; matrix, 1820.
169, 170. William IV.; matrix, 1830.
171, 172. Victoria.

ENGLISH QUEENS.

1. Matilda, Queen of Henry I.
2. Empress Maud.
3. Isabella, first Queen of John.
4, 5. Isabella, second Queen of John.
6, 7. Eleanor, Queen of Henry III.
8, 9, 10. Eleanor, Queen of Edward I.
11, 12. Margaret, second Queen of Edward I.
13, 14. Isabella, Queen of Edward II.
15. Philippa, Queen of Edward III.
16. Isabella, Queen of Richard II.
17, 18. Elizabeth, Queen of Edward IV.
19. Catherine Parr, sixth Queen of Henry VIII.
20. Elizabeth, Princess, afterwards Queen.
21, 22. Henrietta Maria, Queen of Chas. I.
23, 24. Catherine, Queen of Charles II.
25. Mary, Queen of James II.

FROM THE BARONS' LETTER TO POPE BONIFACE VIII.

A.D. 1301; Chapter House, Westminster.

1. John, Earl of Surrey and Warren.
2. Thomas, Earl of Lancaster.
3. Monthermer, Earl of Gloucester and Hertford.
4. Bohun (Humphrey), Earl of Hereford and Essex, and Constable of England.
5. Bigod (Roger), Earl of Norfolk, and Lord Marshal of England.
6. Beauchamp (Guy), Earl of Warwick.
7. Fitz-Alan (Richard), Earl of Arundel.
8. Valence (Aymer de), Lord of Montiniaco.
9. Lancaster (Henry de), Lord of Munemue.
10. Hastings (John), Lord of Bergavenny.
11. Percy (Henry de), Lord of Topcliffe.
12. Mortimer (Edmund), Lord of Wiggemore.
13. Fitz-Walter (Robert), Lord Wodeham.
14. St. John (John de), Lord of Haunak.
15. Vere (Hugh de), Lord of Swanescombe.
16. Bruce (William de), Lord of Gower.
17. Montalt (Robert de), Lord of Hawardyn.
18. Tateshall (Robert de), Lord of Buckingham.
19. Grey (Reginald de), Lord of Ruthyn.
20. Grey (Henry de), Lord of Codnor.
21. Bardolph (Hugh de), Lord of Wirmegaye.
22. Tonny (Robert de), Lord of Castro-Matildis.
23. Roos (William de), Lord of Hamlake.
24. Clifford (Robert), Keeper of Appleby Castle.
25. Malo-Lacu (Peter de), Lord of Mulgreve.
26. Kyme (Philip), Lord.
28. Mohun (John de), Lord of Dunster.

FROM THE BARONS' LETTER TO POPE BONIFACE VIII. (continued)—

29. St. Amand, (Almaric), Lord of Wydehay.
30. Zouche (Alan de), Lord of Ashby.
31. Ferrers (William de), Lord of Groby.
32. Verdon (Theobald de), Lord of Webbley.
33. Furnival (Thomas de), Lord of Sheffield.
34. Multon (Thomas de), Lord of Egremont.
35. Latimer (William de), Lord of Corby.
36. Berkely (Thomas), Lord.
37. Fitz-Warine (Fulke), Lord of Whittington.
38. Segrave (John), Lord.
39. Eyncourt (Edmund), Lord of Thurgarton.
40. Corbett (Peter), Lord of Caus.
41. Cantilupe (William), Lord of Ravensthorpe.
42. Beauchamp (John de), Lord of Hache.
43. Mortimer (Roger de), Lord of Penketlyn.
44. Fitz-Reginald (John), Lord of Blakeny.
45. Neville (Ralph), Lord of Raby.
46. Fitz Alan (Brian), Lord of Bedale.
47. Marshall (William), Lord of Hengham.
48. Huntercombe (Walter), Lord.
49. Martin (William), Lord of Camesio.
50. Tyes (Henry de), Lord of Chilton.
51. Delawarr (Roger), Lord of Isefeld.
52. Ripariis (John de), Lord of Angre.
53. Lancaster (John de), Lord of Grisdale.
54. Fitz-Payne (Robert), Lord of Lanwor.
55. Tregoz (Henry), Lord of Goring.
56. Pipard (Ralph), Lord of Linford.
57. Fauconberg (Walter), Lord.
58. Le Strange (Roger), Lord of Ellesmere.
59. Le Strange (John), Lord of Knockyn.
60. Chaworth (Thomas), Lord of Norton.
61. Beauchamp (Walter), Lord Elcester.
62. Talbot (Richard), Lord of Eccleswall.
63. Bottetourte (John de), Lord of Mendisham.
65. Pointz (Hugh), Lord of Corimalet.
66. Welles (Adam), Lord.
67. Montague (Simon), Lord.
68. Sullee (John), Lord.
69. Moels (John), Lord of Caudebury.
70. Stafford (Edmund), Lord.
71. Lovel (John), Lord of Dacking.
72. Hastings (Edmund), Lord of Inch Mahomo.
73. Fitz-William, Lord of Grimthorpe.
74. Scales (Robert), Lord of Newselles.
75. Touchet (William), Lord of Levenhales.
77. Havering (John), Lord of Grafton.
78. De la Warde (Robert), Lord of Alba-Aula.
79. Segrave (Nicolas), Lord of Stowe.
80. Teyes (Walter), Lord of Stangrave.
82. Hache (Eustace), Lord.
83. Peche (Gilbert), Lord of Corby.
84. Paynell (William), Lord of Fracington.
85. Knovill (Hugh), Lord of Blancminster.
86. Strange (Fulke), Lord of Corsham.
87. Pinkney (Henry), Lord of Weedon.
88. Hudlestone (John), Lord of Aneys.
89. Huntingfield (Roger), Lord of Bradenham.
90. Fitz-Henry (Hugh), Lord of Ravensworth.
91. Breton (John), Lord of Sporle.
92. Carew (Nicholas), Lord of Molesford.
93. Roche (Thomas), Lord.
94. Moncy (Walter), Lord of Thornton.
95. Thweng (John, son of Marmaduke), Lord of Hordene.
96. Kingston (John), Lord.
97. Hastang (Robert), Lord of Desiree.
98. Grendon (Ralph), Lord.
99. Leyburne (William), Lord.
100. Greystock (John), Lord of Morpath.
101. Fitz-John (Matthew), Lord of Stokeham.
102. Meynhill (Nicholas), Lord of Wherleton.
103. Paynell (John), Lord of Otteley.

SEALS OF THE PERCY FAMILY.

48, 49. Percy (William de).
50. Percy (Henry de), 1296.
51, 2. Percy (Henry), Lord of Topclive, 1301.
53. Percy (Robert de Melitus), 1319.
54. Beatrice, wife of Robert de Percy, 1317.
55. Percy (Agnes de).
56. Percy (Henry), 1333.
57. Percy (Henry de).
58. Percy (Henri), Seigniore de.
59. Percy (Henry), Earl of Northumberland, 10, R. II.
60. Percy (Thomas), 17, R. II.
61, 62. Percy (Henry), Earl of Northumberland, 1435.
63, 64. Percy (Henry), Earl of Northumberland, 19 H. VIII.
65, 66. Percy (Henry), Earl of Northumberland, 20 H. VIII.
67. Percy (Henry), Earl of Northumberland 26 H. VIII.
68, 69. Percy (Algernon), Earl of Northumberland and Lord Admiral.

SEALS OF THE PLANTAGENETS.

94, 95. Plantagenet (Geoffrey), Earl of Anjou; M. Devielle, Rouen; 1127.
96. Plantagenet (Constance), wife of Geoffrey, and Duchess of Brittany.
97, 98. Plantagenet (Galfrida), Duke of Brittany and Earl of Richmond.
99. Plantagenet (John), Duke of Bedford, 1414.
100. Plantagenet (Richard Bourdeaux), Earl of Chester, 1377.
101, 102. Plantagenet (Edward), Earl of Chester, 1272.
103. Plantagenet (Lionel), Duke of Clarence, 1361.
104. Plantagenet (Thomas), Duke of Clarence, 1412.
105, 106. Plantagenet (Richard), Duke of Cornwall, 1226.
107, 108. Plantagenet (Richard), Earl of Cornwall, 1275.
111. Plantagenet (John Eltham), Duke of Cornwall, 1328.
112. Plantagenet (Henry), Duke of Cornwall, 1400.
113. Plantagenet (Henry), Lord of Monmouth and Earl of Derby, 1327.
114. Plantagenet (Henry), Earl of Derby, 1327.
115, 116. Plantagenet (Henry), Earl of Derby, 1395, 1396.
117, 118. Plantagenet (Thomas), Duke of Gloucester, R. II.
119. Plantagenet (Thomas), Duke of Gloucester, 1394.
120, 121. Plantagenet (Humphrey), Duke of Gloucester, 5 Henry VI.
122. Plantagenet (Richard), Duke of Gloucester, 1473.
123. Plantagenet (Woodstock, Edmund), Earl of Kent, 1324.
124. Plantagenet (Joan), Countess of Kent, 1437.
125, 126. Plantagenet (Edmund), Earl of Lancaster, 1267, 1279.
127, 128. Plantagenet (Thomas), Duke of Lancaster, 1295.
129, 130. Plantagenet (Thomas), Earl of Lancaster, 1301.
131. Plantagenet (Thomas), Earl of Lancaster, 1314.
132. Plantagenet (Henry), Earl of Lancaster, 1333.
133. Plantagenet (Henry de), son of Henry, Earl of Lancaster, 1345.
135. Plantagenet (Henry), Earl of Lancaster, 1347.
136, 137. Plantagenet (John Gaunt), Duke of Lancaster, 1379.
138. Plantagenet (Bullenbroke, Henry), Duke of Lancaster, 1379.
139. Plantagenet (Henry), Duke of Lancaster, 1356.
140. Plantagenet (John), Duke of Lancaster, 1365.
141, 142. Plantagenet (John), Earl of Morton.
143, 144. Plantagenet (Henry), Duke of Normandy, afterwards Henry II.
145. Plantagenet (John Gaunt), Earl of Richmond, 1360.
146. Plantagenet (Henry), Earl of Rutland, 1395.
147. Plantagenet (Margaret), Countess of Salisbury.
148, 149. Plantagenet (William), Earl of Surrey; and counter seal, 1202.
151, 152. Plantagenet (John), Earl of Surrey; and counter seal, 1301.
152, 153. The same, restored.
154. Plantagenet (John de Warren), Earl of Surrey, 1319.
155. Plantagenet (John de Warren), Earl of Surrey, 1338.
156. Langley (Edmund), Duke of York, 1396.
158, 159. Plantagenet (Edward), of Carnarvon, Prince of Wales, 1298.
160–67. Plantagenet (Edward), Prince of Wales, 1326, 1339.
169–71. Plantagenet (Edward), Prince of Wales, 1350.
172. Plantagenet (Henry), Prince of Wales.
173. Plantagenet (Edward), Duke of Somerset, 1448.
174. Plantagenet (Edward), Duke of Somerset and Lord High Admiral, 1527.

COUNTIES (ENGLAND).

BEDFORDSHIRE.

1. Bedford, Town.
3. „ Mayor's.
5, 6. Bissemede, St. Mary's Priory.
19, 20. Newenham, St. Paul's Priory.

BERKSHIRE.

1. Abingdon, Town.
5. „ St. Mary's, John, Abbot.
15. Reading, Town.
20. Wallingford, Common.

COUNTIES (ENGLAND), (continued)—

BERKSHIRE (*continued*)—

24. Windsor, Borough.
25. „ Castle.
26. „ Mayor of.
27. „ College.
28. „ St. George's Chapel.

BUCKINGHAMSHIRE.

2. Ankerwyke, St. Mary Magdalen Nunnery.
13. Bittlesden, Giffard, Abbot of.
29. Tykeford, St. Mary's Cell.

CAMBRIDGESHIRE.

5, 6. Cambridge, Town.
9. „ Mayoralty.
10, 11. „ University.
12–14. „ Chancellor's, 1580.
15. „ Vice-Chancellor of.
16. „ Caius College.
17. „ Christ Coll., Master of.
18–20. „ Clare Hall.
21. „ Corpus Christi College.
22. „ Emaguel College.
23–25. „ Jesus College.
26–28. „ St. John's College.
29. „ St. Catherine's Hall.
30. „ „ Master of.
31, 32. „ King's College.
33, 34. „ Magdalen College.
35–37. „ Pembroke College.
38. „ „ Master of.
39–41. „ Queen's College.
43, 44. „ Trinity Hall College.
45. „ „ Master of.
46. „ „ Stephen Gardiner.
47. „ God's House.
48. „ St. Mary's and Radegund's Nunnery.
53. „ St. Michael's Hospital.
54. „ Hall of the Annunciation.
55. „ Vicar's Custodes.
60, 61. Ely, St. Peter's and St. Etheldreda's Cathedral.
74, 75. „ Hugh Northwold.
77. „ not named.
82. „ Thomas, 1374.
90. „ Francis.
93. „ Archdeacon of.
100. Wisbeach, Town.

CHESHIRE.

1, 2. County Palatine.
3. Boughton, St. Mary's Hospital.

CHESHIRE (*continued*)—

5. Chester, Mayor's.
6. „ Staple.
13. „ Henry, Abbot St. Werberghs.
27. Congleton, Town.
29. Macclesfield, Borough of.
30. „ Grammar school.
32. Stockport, Borough.

CORNWALL.

1. Stannary.
2. Cockett, Henry, Prince of Wales.
4. Admiralty.
6. Bodmin, Town.
11. Launceston, St. Stephen's Priory.
14. „ Town.
18. Loo, East town.
25. Saltash, Town.
28. Truro, St. Martin's Convent.
29. „ Friars, Preachers.

CUMBERLAND.

1. Carlisle, St. Mary's Cathedral.
2 A. „ City.
14. „ John Kite, 1520.
19. „ Lanercost; St. Mary Magdalen's Monastery.

DERBYSHIRE.

1. Ashburn, Free Grammar School.
19. Wirksworth „

DEVONSHIRE.

1. Ashburton, Borough (old).
2. „ „ (not so old).
3. Barnstaple, Borough.
4. „ Bridge.
12. Buckfastleigh, St. Mary's Abbey.
14. Bydeford, Town.
20. Dartmouth, Town.
22. „ Seneschal.
28. Exeter, City.
29. „ Mayor's.
30. „ Staple.
32. „ Cathedral (very old).
33. Another, nearly as old.
34. „ about temp. H. III.
44. Exeter, Osbert, Bishop of, 1074.
46. „ Robert Chichester, 1128.
50, 51. Exeter, John the Chanter, 1186.
52. „ „ small, 1106.
60. „ Walter Stapleton, Lord Treasurer, 1307.
62, 63. „ John Grandison, 1327.
67. „ Edmund Lacy, 1420.

COUNTIES (ENGLAND), (continued)—

DEVONSHIRE (*continued*)—

69. Exeter, Richard Redman, 1495.
72. „ St. John's Hospital.
75. „ Thomas Dean, Prior of St. James's.
81. „ Vicar's College.
92, 93. Pitton. St. Mary's Priory.
99. Plymouth, Mayor's.
106. Tavistock, St. Mary's and St. Rumon's Abbey.
112. Torrington, Town.
114. Totnes, Town of.

DORSETSHIRE.

4. Blandford, Town.
6. Bridport „
13, 14. Dorchester, Corporation.
15. „ Mayor, Bailiffs, and Burgesses.
22. Grimstone and Yetminster Prebendary.
23. Lyme Regis, Town.
26. Poole, Town.
35. Shaftesbury, St. Mary's or St. Edward's Abbey.
46. Weymouth, Town.
48. Melcombe, „
53. „ Admiralty.

DURHAM.

1. Barnard Castle, Town.
2. Durham, City (in silver).
3, 4. „ Cathedral Seal, St. Cuthbert, 680.
5. „ Cathedral, an imitation in copper of St. Cuthbert's seal.
6, 7. „ Cathedral, Christ and St. Mary.
8. „ Cathedral, counter.
9. „ William Carilefo, Lord Chief Justice, 1080.
10. „ Ralf Flambard, Lord Treasurer, 1099.
11. „ Walter Rufus, Lord Chancellor, 1128.
12. „ William St. Barbara, 1143.
13. „ Hugh Pudsey, 1154.
14. „ Philip of Pictavia, 1197.
15. „ „ counter.
16. „ Richard Marisco, Lord Chancellor, 1217.
18, 19. „ Another and counter, 1217.
20, 21. „ Richard Poore, 1227.
22, 23. „ Nicholas Ferham, 1241.
24, 25. „ Walter Kirkham, 1250.

DURHAM (*continued*)—

26, 27. Durham, Robert Stichel, 1260.
28. „ Robert de Insula, 1274.
29, 30. „ Anthony Beck, Patr. of Jerusalem, 1283.
31. „ Large, 1306.
32, 33. „ Richard Kellowe, 1311.
34. „ Another.
35, 36. „ Ludowick Beaumont, Bishop, 1317.
37. „ Another.
38. „ Robert Graystones, 1333.
39–42. „ Richard Bury, Bishop, 1333.
43, 44. „ Thomas Hatfield, Secretary, 1345.
45, 46. „ Thomas Hatfield, 1345.
47, 48. „ John Fordham, Lord Treasurer, 1381.
49, 50. „ John Fordham.
51, 52. „ Walter Skirlawe, 1388.
53–56. „ Walter Skirlawe, 1388.
57. „ Thomas Langley, Cardinal and Lord Chancellor, 1406.
58. „ Another.
59, 60. „ Thomas Langley, 1406.
61–63. „ Robert Nevil, 1438.
64. „ Lawrence Booth, Lord Chancellor, 1457.
65, 66 „ William Dudley, 1476.
67, 68. „ Sedis Vacantis.
69, 70. „ Cuthbert Tunstal, Bishop, 1530.
71. „ Cuthbert Tunstal, Bishop.
72. „ Richard Barnes, 1577.
73. „ Bertram Prior, 1189.
74. „ Richard Claxton, Prior, 1283.
75. „ John, Prior, 1310.
76. „ John, Prior, 1345.
77. „ Oliver, Prior.
78. „ John Fosser, Prior, 1347.
79. „ John, Archdeacon.
80. „ William Luda, Archdeacon.
81. „ Stephen, Archdeacon, 1313.
82. „ Thomas, Archdeacon, 1322.
83. „ John, Archdeacon, 1335.
84. „ William, Archdeacon.
85. „ Vicars-General, 1351.
86. „ Vicars-General, 1375.
87. „ William, official seal.
88. „ Church Leases, 1374.
89. „ Church Leases, official seal.
90. „ Sequestration seal, 1474.
91. „ Sequestration seal.
92. „ Commissary seal, 1312.
93. „ Arnaldi, Treasurer, 1310.

COUNTIES (ENGLAND), (continued)—

DURHAM (*continued*)—

94. Durham, Rudulp Bertham, Dean.
95. „ Chancellor.
96, 97. „ St. Giles.
98. Gateshead, Borough.
99. „ King James's Hospital.
100, 101. Hartlepool.
102. „ Mayor's.
103, 104. Kypier, St. Giles' Hospital.
105. Langcestre, Collegiate Church of.
106. Stockton.

ESSEX.

11. Chick, Monastery of St. Peter and St. Paul.
17, 18. Colchester, Town.
19. „ Bailiffs of.
30. „ Guild of St. Helen's.
37. Hatfield Regis, Priory, St. Mary.
41. Maldon, Town.
42. „ Priory.
51. Saffron Walden, Priory, St. Mary and St. James.
56. Thoby Priory, St. Mary and St. Leonard.
57. Tilsey Priory, St. Mary's.
61. Waltham Abbey, William, Abbot of.
62. „ Reginald, Abbot of.

GLOUCESTERSHIRE.

3. Bristol, Borough.
8. „ Mayor's.
13. „ St. Augustine Priory.
39. Gloucester, Friars Preachers of.
43. Hayles Abbey, St. Mary's and All Saints.
44. Lanthony Priory, St. Mary and St. John.

HAMPSHIRE.

1. Alverstoke, Seal of the Men of.
25. Newton (Francheville), Town.
27, 28. Portsmouth, Town.
38, 39. Southampton, Town.
42. „ Town.
50. „ Staple.
55. „ Prepositors.
67. Southwick Priory, St. Mary's, counter.
68. „ St. Mary. John, Prior of.
70, 71. Twynham, Priory, or Christ Church.
74. „ Town.
77. Winchester, Mayor's.
78. „ Counter.
80–82. „ Cathedral.

HAMPSHIRE (*continued*)—

85, 86. Winchester, Richard Toclive, *alias* More, Bishop, 1174.
87. „ Godfrey de Lucy, Bishop, 1189.
97. „ College.

HEREFORDSHIRE.

10. Euras Heraldi, Priory, St. Michael's.
11. Hereford, City.
17. „ Cathedral.
25, 26. „ Richard de Swinefeld, Bishop, 1282.
27. „ Adam de Orleton, Bishop, 1217.

HERTFORDSHIRE.

2. St. Alban's Abbey.
4. „ Simon, Abbot of.
11. Hertford, Borough.

HUNTINGDONSHIRE.

1. Godmanchester, Town.
2, 3. Huntingdon, Priory, St. Mary.
8. „ Town.
12. St. Neot's Priory.

KENT.

1. Aylesford, Whitefriars.
2. Bilsington, Priory, St. Mary.
3, 4, 5. Boxley, Abbey, St. Mary.
6. Bradsole, Abbey, St. Mary and St. Radigund's.
8. Bradsole, Abbey, Henry, Abbot.
9. Bromleigh, William de Wiklewood, Rector of.
10, 11. Canterbury, City.
12. „ Private.
13, 14. „ Mayor's.
15. „ Staple.
16. „ Chamberlain's.
17. „ Eastern division of city.
18. „ Anselm, Archbishop, 1093.
19. „ Ralf, 1114.
20. „ William Corbois, Archbishop, 1122.
21. „ Theobald, Archbishop, 1138.
22, 23. „ Thomas A'Becket, 1162.
24. „ Richard, 1171.
25, 25A. „ Hubert Walter, 1193.
26, 27. „ Stephen Langton, 1206.
28, 29. „ Richard Weatherhead, 1229.
30, 31. „ Edmund, 1234.
32, 33. „ Boniface of Savoy, 1244.

COUNTIES (ENGLAND), (continued)—

KENT (*continued*)—

34, 35. Canterbury, Robert Kilwarby, 1272.
36, 37. „ John Peckham, 1278.
38. „ Robert Winchelsey, 1293.
39. „ Simon Mepham, 1327.
40, 41. „ John Stratford, 1333.
42. „ John Offord.
43. „ Thomas Bredewardin, 1349.
44. „ Simon Islip, 1349.
45. „ Simon Langham, 1366.
46. „ Simon Sudbury, 1375.
48, 49. „ William Courtnay, 1381.
50. „ Thomas FitzAllen, 1396.
51. „ Henry Chichley, 1414.
51A. „ John Stafford, 1443.
52. „ Thomas Bourchier, 1454.
53. „ William Warham, 1504.
55, 57. „ Thomas Cranmer, 1533.
58. „ William Laud, 1633.
59–61, 63, 66, to 69. „ Cathedral, or Christ Church.
70. „ Prior of Christ Church, 1243.
71. „ Roger, Prior of Christ Church, 1243.
72. „ Nicolas, Prior of Christ Church.
73. „ Henry, Prior of Christ Church.
74. „ Robert Hathbrand, Prior of Christ Church, 1366.
75. „ William, Prior of Christ Church, 1476.
76. „ William, Prior of Christ Church, 1486.
77. „ Bone seal, found in Cathedral tower.
78. „ William Geldefore, Prior of Christ Church, 1281.
79. „ Almoner of Christ Church.
80, 81. „ Official seal of Christ Church.
82–89. „ Priory, St. Augustine.
90, 91. „ Robert, Prior, St. Augustine, 1243.
92, 93. „ Roger, Abbot, 1243.
94. „ Abbot, St. Augustine, 1244.
95. „ „ 1263.
96, 97. „ Thomas, Abbot, St. Augustine.
98. „ Treasurer of St. Augustine.
99–101. „ Priory, St. George's.

KENT (*continued*)—

102. Canterbury, Abbot of St. Gregory's, 1200.
103. „ Hugh, Prior, St. Gregory's, 1263.
104. „ Henry, Prior, St. Gregory's, 1277.
105. „ Monastery, St. Sepulchre's.
106. „ Augustine Friars.
107. „ Minor Friars.
108, 109. „ Eastbridge Hospital, 1328.
110, 111. „ Jesus Hospital.
112, 113. „ St. John's Hospital.
114. „ Maynard, Spittel Hospital.
115. „ St. Nicholas and St. Catherine Hospital.
116–119. „ Poor Priests' Hospital.
120. „ Aged Priests' Hospital.
121. „ Dean of.
124. „ Richard Clifford.
125. „ John Head.
126. „ Archbishop Court.
127. „ Commissary-General.
128. „ Commissary, Archbishopric.
129. „ Henry Cooper.
130. „ Commissary-General.
131. „ Consistorial Court of.
132. „ Curates' Office.
133. „ Probate Commissioners, 1439.
134. „ Prerogative Court of, 1555.
135, 136. „ Prerogative Court of, 1563.
137, 138. „ Vicars-General.
139, 140. Cliff, Rectory.
141. Cobham, College.
142–144. Cumbwell Priory, St. Mary Magdalen.
145, 146. Deal, Mayor's, 1699.
147–149. Dertford, Nunnery St. Mary, and Margaret.
150, 151. Dover, Town.
152–154. „ Mayor's.
155. „ Harbor.
156. „ Castle, and Admiral of Cinque Ports.
157–160. „ Monastery, St. Martin's.
161. „ William, Dean of St. Martin, 1290.
162. „ Richard, Prior, 1362.
163. „ Robert, Prior.
164. „ Hospital, St. Mary's or God's House.
165. „ SIGILLVM ROBERTI DVNNI.

COUNTIES (ENGLAND), (continued)—

KENT (*continued*)—

166, 167. Faversham, Town.
168, 169. „ Mayor's.
170. „ Port.
171–173. „ Abbey, Jesus Christ.
174. „ Gurrie, Abbot.
175. „ Nicolas, Abbot.
176. „ Peter, Abbot, 1200.
177. Folkstone, Town.
178. „ Mayor's.
179. „ Prior, St. Mary and St. Eanswith.
180. „ Port.
181, 182. Fordwich, Barons'.
183. „ Mayor's.
184. Herbaldown, Hospital, St. Nicholas.
185. Hythe, Town.
186. „ Mayor's.
187. Langham, Priors.
187, 188. „ (W.) Priory, St. Mary.
189–193. Leeds, Priory, St. Mary, and St. Nicholas.
194–196. Lesne (Westwood), Abbey, St. Mary and St. Thomas the Martyr.
197. „ Privy seal.
198. „ Mark, Abbot, 1309.
199. Lydd, Town.
200. „ Bailiff's.
201. „ Archbishop of Canterbury, seal of Jurisdiction.
202–204. Maidstone, Town.
205. „ Mayor's.
206, 207. „ College, All Saints.
208. Malling Priory, St. Mary.
209. Muttinden Priory, Holy Trinity.
210, 211. Ospringe Hospital, St. Mary's.
212. Ospringe, Rural Dean.
213, 214. Rochester, City.
215. „ Mayor's.
216. „ Admiralty.
217. „ Fishery.
218. „ Castle.
219. „ Bridge.
220. Another, 1576.
221. Rochester, Walter, Bishop, 1147.
222. „ Gundolph, Bishop, 1077.
223. „ Gilbert Glanville, 1185.
224, 225. „ Richard de Wendover, 1238.
226. „ Richard de Wendover.
227. „ Laurence de St. Martin, 1251.
228. „ Walter de Merton, 1274.
229. „ John Low, 1444.

KENT (*continued*)—

230. Rochester, John Poynet, 1550.
231–233. „ Cathedral, St. Andrew's.
234. „ „ for Receipts.
235. „ Simon, Abbot of, 1200.
236. „ Vicars-General.
237, 238. Romney, Town.
239. „ New Town.
240, 241. „ Mayor's.
242, 243. „ Marsh.
244. Saltwood Church, Jurisdiction of.
245, 246. Sandwich, Town.
247, 248. „ Mayor's.
249. „ Comptroller of the Port.
250. „ Hospital, St. John's.
251–253. „ Hospital, St. Bartholomew's.
254. „ Hospital, St. Mary's.
255. „ Grammar School.
256. Seven Oaks, Elizabeth, Lady of.
257. „ Grammar School.
258. Sheppy Nunnery, St. Mary's, and Sexburga.
259. Strode Hospital, St. Mary's.
260. Sutton Valence, Rural Dean.
261, 262. Tenterden, Town.
263, 264. „ Mayor's.
265. Tunbridge Priory, St. Mary Magdalen.
266. Tunbridge Wells Grammar School.
266A. Wingham, Officiality of.
267. Wye College, St. Gregory and St. Martin.
268. Dover, St. Martin dividing his cloak with the beggar. An iron die with a wood handle.

LANCASHIRE.

1. Boulton, Corporation.
14. Liverpool, Borough.
14A. Lancaster, Town.
16, 17. Preston, Town of.
20. Whalley, Abbey of St. Mary's.
22. Wigan, Borough.

LEICESTERSHIRE.

3. Burton Lazar, St. Lazarus Hospital.
19–20. Leicester, St. Mary de Beatis Abbey.
31. „ Trinity Hospital.
40. Ulvescroft, St. Mary's Priory.

LINCOLNSHIRE.

2–6. Bardney, St. Peter's and St. Paul's Abbey.

COUNTIES (ENGLAND), (continued)—

LINCOLNSHIRE (*continued*)—

14. Boston, Borough of.
36. Grantham, Burgesses of.
61. Lincoln, City.
70, 71. „ St. Mary's Cathedral.
77. „ Alexander, 1123.
88, 89. „ Richard Gravesend, 1258.
91. „ John D'Alderby, 1300.
92. „ Henry de Burghersh, 1320.
152, 153. Stamford, Borough.
154. „ St. Michael's Priory.
165. Thorneholm, St. Mary's Priory.
166. Great Grimsby, Town.

MIDDLESEX.

11, 12. London, City.
13, 14. „ Lord Mayor.
14. „ Another, found in France.
16. „ Port of.
27, 28. „ Fulco Basset, Bishop of, 1244.
34. „ John de Chishul, Bishop of, 1273.
37. „ Radulf Stratford, Bishop of, 1339.
49. „ Edmund Bonner, Bishop of, 1540.
56–58. „ St. Paul's Cathedral.
78–81. „ St. Bartholomew's, Priory.
83. „ St. Bartholomew's, Friar's.
84. „ St. Mary Le Bone Church.
91–97, 100. „ St. John's Priory, Clerkenwell.
102. „ Arnold Prior, St. John's.
108. „ St. Mary's Priory.
115. „ St. Helen's Priory.
123. „ Temple Church.
125. „ St. Thomas Chapel on Bridge.
139. „ Crossed or Crutched Friars.
146. „ St. Bartholomew's Hospital.
157. „ St. Mary's Hospital, Cripplegate.
162. „ St. Thomas Hospital.
164. „ Bakers' Company.
165. „ Chandlers' Company.
174. „ Six Clerks' Office.
176. „ Mint.
177. „ Eastland or Spanish Merchants.

MIDDLESEX (*continued*)—

179. Syon, St. Margaret Monastery, near Brentford.
187–189. Westminster, St. Peter's Abbey.
193. „ St. Peter's Chapel.
202. „ Exchequer.

NORFOLK.

7. Bromholm, Priory.
15. Castle Rising, Trinity Hospital.
24. Horsham, Priory.
33, 35. Langley, Abbey.
36, 37. Lynn, Town.
41, 42. Norwich, Bailiffs.
50–53. „ Cathedral.
111. Thetford, Town.
123, 124. Westacre, Priory.
130. Yarmouth, Mayor's.
131. „ Friars, Preachers of.
132, 133. „ Town.

NORTHAMPTONSHIRE.

6. Chacomb, Priory.
8. Daventry, Town.
18. Northampton, Town.
19. „ Mayor's.
20. „ Staple.
31, 32. „ St. James' Abbey.
33. „ St. John's Hospital.
46, 47. Peterborough, Cathedral.
50. Peterborough, Thomas Dove, Bishop.
59. Sulby Abbey.

NORTHUMBERLAND.

1. Alnwick, Town.
8. Brinkburn, Priory.
17. Northumberland, William Beversly, Archdeacon.
21, 22. Newcastle, Town.
23. „ Mayor's.
26. „
39, 40. Newminster, Abbey.

NOTTINGHAMSHIRE.

9. Nottingham.
17. Newstead, Abbey.
33. Retford.
35. Newark.

OXFORDSHIRE.

16. Oseney Abbey, St. Mary.
17. Oxford, St. Fridswid.
18, 19. „ Christ Church.
21. „ Cavindite Friars.
24. „ Chancellor, official.
25. „ Chancellor of University.

COUNTIES (ENGLAND), (continued)—

OXFORDSHIRE (*continued*)—

26. Oxford, Mayor's.
27. „ Proctor's.
28. „ „ of the University.
30. „ Chancellor, University.
31. „ All Souls College.
32. „ Baliol College.
33. „ Brazennose College.
34. „ Brazennose College and Governors of Middleton School.
35. „ Canterbury College.
37. „ Cardinal's „
38. „ Durham „
39. „ King's „
40. „ Lincoln „
41. „ Magdalen „
42, 43. „ Merton „
44, 45. „ Oriel „
46. „ Queen's „
47. „ Stapeldon Hall „
48. „ Winchester „
57, 58. Barford Town.

SHROPSHIRE.

5, 6. Bridgenorth, Town.
7. „ Friars, Preachers.
11. Haghmon Abbey.
16. Ludlow, Burgess.
21. Oswestry.
30. Shrewsbury, Linendrapers' Company.
33. Much Wenlock, Town.
34. Wenlock Convent.
36, 37. „ St. Milburgh Monastery.

SOMERSETSHIRE.

1. Athelney, Abbey.
2. „ Benedict, Abbot of.
3. „ Abbey.
6. Bath, Joceline, Bishop.
7. „
9. „ and Wells, Robert, Bishop.
18. „ „ Gilbert, Bishop, 1559.
19. „ Cathedral.
23. „ Town.
24. Bridgewater.
50, 51. Glastonbury, Abbey.
52. „ St. John's Hospital.
53. Ilchester.
54. Ilminister, Grammar School.
67. Wells, Cathedral.
70. „ John Godelle, Dean.
78. Yeovil.
124, 125. Wells, City seal.

STAFFORDSHIRE.

11. Litchfield, Dean and Chapter.
20. Sandwell, Priory.

STAFFORDSHIRE (*continued*)—

22. Stafford.
26. Tamworth.
27. Litchfield.

SUFFOLK.

1. Beccles.
5. Bury St. Edmund's, Abbey.
6, 7. „ Great.
10. „ Abbey.
11, 12. „ Sampson, Abbot.
21. Dunwich, Ethelwald, Bishop of.
26. „ Town.
29. Eye.
32. Heringfleet, Priory.
33. Ipswich, Priory, St. Peter, and St. Paul.
38A, B. „ Town.
68. Wangford, Hundred.

SURREY.

1, 2. Bermondsey, Priory.
3. Chertsey, Abbey.
6. Croydon, Hospital.
7. Kingston upon Thames.
10, 11. Merton, Priory.
21. Southwark, St. Saviour's School.

SUSSEX.

3, 4. Battle Abbey.
12, 13. Boxgrove, Abbey.
15. Chichester, Town.
16. „ Cathedral.
22. „ Robert, Bishop.
29. Hastings, New Priory, St. Trinity.
30. „ Town.
30A. „ Mayor's.
31, 32. Lewes, Priory.
33. Pevensey, Town.
34. „ Port.
38, 39. Robertsbridge, Abbey.
43. Sele, Priory of St. Peter's.

WARWICKSHIRE.

3. Birmingham, Town.
4. „ Grammar School.
13, 14. Coventry, Priory.
18. „ Richard, Bishop, 1161.
43. Knoll, Chapel.
44. „ Guild, St. John Baptist.
58. Peculiar Jurisdiction, Stratford-on-Avon.
59. Warwick, St. Sepulchre.
65. „ Town.
66. Sutton Coldfield.

WESTMORELAND.

1, 2. Appleby.
6. Kendal.

COUNTIES (ENGLAND), (continued)—

WILTSHIRE.

4. Devizes.
8, 9. Heytesbury, Hospital.
16. Mayden Bradley Priory.
21. Salisbury, Mayor.
21A. „ City.
31. „ Weavers of.
42. Wilton, Nunnery.
45. „ Town.

WORCESTERSHIRE.

4. Evesham, Town.
7, 8. „ Priory.

YORKSHIRE.

4, 5. Beverley, Town and Burgesses.
27, 28. Cottingham, Priory.
45, 45A. Halifax, Grammar School.
51. Hemsworth, Holgate's Hospital.
54. Kingston upon Hull.
55. „ Mayor's.
56. „ Admiralty.
63. Kirkham, Priory.
68, 69. Leeds.
74. Middleham, Vicar.
85. Pocklington, Grammar School.

YORKSHIRE (*continued*)—

86, 87, 89. Pontefract.
88. „ St. John's Priory.
100. Sallay, Abbot.
105. Sheffield.
119, 120. York, City.
121, 122. „ Town.
127. „ Mayor's.
139, 140. „ Walter, Archbishop, 1265.
148, 149. „ John, Archbishop, 1352.
151. „ Alexander Neville, 1373.
154, 155. „ Henry, Archbishop, 1406.
156. „ Another, 1425.
157. „ William, Archbishop, 1453.
159. „ Thomas, 1518.
163, 164. „ Tobias Mathew, 1606.
175. „ Robert, Dean, 1323.
184. „ St. Peter's.
189. „ St. Mary's Abbey.
190. „ St. Mary's.
201. „ St. Mary's and H. Angels College.
204. „ St. Mary's Hospital, adjoining Fossgate.
207. „ Trinity Hospital, Fossgate.

WALES.

1, 2. Llewellen, Prince of Wales.
3, 4. Owen Glendower, Great seal.
5. Another, Privy seal.

BRECKNOCKSHIRE.

6. Brecknock, St. John's Priory.

CARDIGANSHIRE.

7. Cardigan, W., Archdeacon.

CARMARTHENSHIRE.

8. Carmarthen, Town.
9. „ Staple.

CARNARVONSHIRE.

10. Carnarvon, Town.
11. Bangor, Robert, Bishop, 1200.
12. „ Anianus, Bishop, 1267.
13. „ Caducan, Bishop, 1303.
14. „ John, Abbot.

DENBIGHSHIRE.

15. Denbigh, Burgesses.
65, 66. Rhuthyn.

FLINTSHIRE.

16. St. Asaph, Griffith, Archdeacon.
17. „ Consistoral Court.

GLAMORGANSHIRE.

18. Cardiff, Custom House.
19. „ Neath, Port.
20. „ Garthbury, Port.
21. „ Swansea, Port.
22. Cowbridge, Town.
23. Kidwelly, Town.
24, 25. Llandaff, Cathedral.
26, 27. „ William, Bishop, 1185.
28, 29. „ Henry, Bishop.
30, 31. „ „ „ 1196.
32, 33. „ „ „
34, 35. „ William, Bishop, 1219.
36, 37. „ Elias, Bishop, 1234.
38. „ William, Bishop, 1244.
39. „ Another, 1278.
40. „ John, Bishop, 1323.
41. „ Thomas, Bishop, 1399.
42. „ Robert de Mare, Archdeacon, 1385.
43–45. Margan, Abbey.
46. „ Abbot.
47, 47A. Neath, Town.
48. „ Abbot.
61. „ Abbey.
49. Swansea, Corporation.
50. „ Burgess.
51, 52. „ St. Mary's.
53. „ St. David's Hospital.

WALES (continued)—

MONTGOMERYSHIRE.

54. Ystrat Marchel, St. Mary's Abbey.

PEMBROKESHIRE.

55. Pembroke, St. David's Cathedral.
56. „ St. David's, Henry, Bishop, 1334.

PEMBROKESHIRE (*continued*)—

57. Pembroke, St. David's, Adam, Bishop, 1365.
59. „ St. David's, official, Bishoprick.
60. Haverford, St. Mary and St. Thomas Priory.
62. St. Dogmael Priory.
63, 64. Tenby, Town.

GREAT SEALS OF SCOTLAND.

1. Duncan; 1094–98.
2. Edgar; 1098–1107.
3, 4. Alexander I.; 1107–24.
5, 6. David I.; Edinburgh Charter.
7, 8. Malcolm IV.; Panmure Charters, 1153, 1165.
9, 10. William I.; 1165–1214; Melrose Tullerton.
11, 12. Alexander II.; 1214–49; Melrose Charters.
13, 14. Alexander III.; 1249–85; Melrose Charters.
15, 16. Guardians of Scotland; 1286–92; Thomas Thomson.
17, 18. John Baliol; 1292–96; Gen. Reg. House.
19, 20. Robert I (Bruce); 1306–29; Melrose Charters.
21, 22. Robert I.; 1230; Melrose Charters.
23, 24. David II.; 1239–1371; Melrose Charters.
25, 26. David II.
27, 28. Edward; 1329–55; Chapter House, Westminster.
29, 30. Robert II.; 1371–90; Brit. Mus.
31, 32. Robert III.; Melrose Charters.
33, 34. Robert III.; 1390–1406; Chapter House, Westminister.
35, 36. James I.; 1406–36; Lord Panmure.
37, 38. James II.; 1436–60; Morton Charters.
39, 40. James III.; 1460–88; Sir William Gordon.
41, 42. James IV.; 1488–1513; Morton Charters.
43, 44. James V., 1513–42; Chapter House, Westminster.
45, 46. Mary; 1542–67; Cosmo Innes.
47, 48. Mary; 1554; Morton Charters.
49. Francis and Mary; 1559.
51, 52. Mary; 1564; Morton Charters.
53, 54. James VI.; 1567, 1625; Morton Charters.
55, 56. Charles I.; 1625–49; Napier Charters.
57, 58. Charles I.; 1630; W. E. Ayton.
59, 60, 60A. Oliver Cromwell; 1653–58; Elibank Charters.
61, 62. George I.; 1714.
62A. George II.
63, 64. George II.; 1727.

PRIVY SEALS OF THE KINGS AND QUEENS OF SCOTLAND.

66. Ermengard, Queen of William the Lion, 1220.
67, 68. Alexander III., 1260.
69. John Baliol, 1302.
70. Robert I., 1317.
71. Signet of Robert I.
72. David II., 1339.
73. Baliol (Edward), 1350.
74. Signet of Edward Baliol, 1350.
75. Robert II., 1386.
76. Euphemia, Queen of Robert II., 1375.
77. Robert III., 1390.
78 James I., 1429.
79. Joan Beaufort, Queen of James I., 1434.
80. James II., 1429.
81–83. Mary, Queen of James II.
84, 85. James IV., 1506.
86–88. Margaret, Queen of James IV., 1526.
89–96. Mary Queen of Scots, 1564.
97. James VI., 1588.
98, 99. Anne, Queen of James VI., 1615.

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COUNTIES (SCOTLAND).

ABERDEENSHIRE.

2A. Causes of Aberdeen.
3. Aberdeen, St. Mary's Abbey.
4, 5. „ Dean and Chapter.
6, 7. „ John, Bishop, 1220.
8. „ Bishop.
9. „ William Deyn, Bishop, 1345.
10. „ Alexander Kinninmound, Bishop, 1354.
10A. „ Gilbert Greenlaw, Bishop, 1398.
10B. „ William, Bishop, 1484.
10D. „ William, Bishop, 1532.
10E. „ William, Bishop, 1546.
10F. „ Adam, Bishop, 1635.
10G. Brechin, Chapter.
10G*. Back of Brechin, Chapter.
11. Aberdeen, Thomas, Dean.
12. „ Hervey Rabeth, Dean, 1290.
13. „ Adam Tynygyha, Dean, 1371.
14. „ Henry, Abbot.
15. „ College of St. Mary.
16. Deer, Adam, Abbot.
17, 18. Monymusk, Priory of St. Mary.

ANGUSSHIRE.

19. Arbroath, Common seal of the Burgh.
20. „ John Jameson, Commendator.
21, 22. „ Abbey of St. Thomas the Martyr.
23. „ Matthew, Monk.
24. Brechin, City.
24A. „ Patrick, Bishop, 1354.
25. „ John Hepbourn, Bishop, 1451.
25A. „ George, Bishop, 1454.
25B. „ John, Bishop, 1466.
25C. „ William, 1500.
25D. „ Alexander, 1566.
25E. „ Andrew, Bishop, 1606.
25F. „ Andrew, 1619.
25G. „ David, 1619.
25H. „ James, 1684.
25I. „ Thomas, Official.
25K. „ Official.
26. Coupar, Abbey, St. Mary's.
27. „ Abbot's.
27A. „ Donald, Abbot.
27B. „ Monastery.
28. Dundee.
28A. „ Martin, Bishop, 1352.
28B. „ Robert, Bishop, 1473.
28C. „ Arthur, 1675.

AYRSHIRE.

29, 30. Kilwilling, Abbey, St. Mary.
30A. „ Abbot's, 1360.

BERWICKSHIRE.

31. Berwick, Mayor's.
32. „ Guardians'.
33–35. „ For Lands beyond the Tweed, temp. Edward III. and Henry IV.
35A. North Berwick, Town.
36. „ St. Mary's Convent.
37. „ Monastery, Holy Trinity.
38. „ Friars Minor, St. Mary.
38A. St. Bothan's Priory.
39. Coldingham, Monastery, St. Mary.
40. Lauder, Official, for the Justiciary, 1442.
40A. „ Official, for the Justiciary, 1511.
40B. Linlithgow, Priory.

CAITHNESSHIRE.

41, 41A. Caithness, St. Mary.
41B. „ John de Gamery, 1360.

CLACKMANANSHIRE.

42. Cambuskenneth, Abbey, St. Mary.
43. „ John, Abbot of St. Mary's.
43A. „ Abbot.
43B. „ Official, of the Abbot.
43C. „ St. Mary's.

CROMARTYSHIRE.

44. Cromarty, Cocket seal, and for Inverness.

DUMFRIESSHIRE.

44A. Lincluden, Provost.
44B. Dumfries, Town.

EDINBURGHSHIRE.

45, 46. Edinburgh, Cocket.
47, 47A. „ Burgesses, 1566.
48. „ „ for Causes, 1581.
48A,B. „ Corporation, 1392.
48C. „ Barony of Portsburgh.
48D. „ St Giles' Chapter.
49, 49A. „ Holyrood, or St. Cross Monastery.
49B. „ Holyrood, or St. Cross Monastery, 1461.
49C. „ Holyrood, or St. Cross Monastery, 1298.
50. „ Holyrood, or St. Cross Monastery, 1591.
51, 52. „ Holyrood, Abbot's seal.

COUNTIES (SCOTLAND), (continued)—

EDINBURGHSHIRE (*continued*)—

52A. Edinburgh, Holyrood, John, Abbot of.
53. „ Vice Cannonicum of.
54. „ Commendator, 1555.
55. „ Holy Trinity.
56. „ Chapter seal for Causes, 1637.
56A, B. „ Holyrood, Abbot of, 1264.
57. „ Friars Preachers, 1519.
58. „ Trinity College.
59. „ Register House, 1392.
60, 61. Newbottle, St. Mary's Monastery, 1358.
62. Another, 1386.
63. Another, 1371.
64. Newbottle, Abbot's, 1223.
65. „ Counter seal of the Monastery.
66. „ Patrick Tripany, Abbot, 1401.
67. „ Thomas, Abbot, 1445.
67A. Seton (John), Provost, 1536.
68. Tweedale Cross Church Hospital.
69. Court of Justiciary of the Forth.
260. Lasswade, John of Dalkeith, Vicar.

FIFESHIRE.

70–72. St. Andrew's, Common City.
74. „ Causes of City.
74A. „ Robert, Bishop, 1152.
75. „ Ernaldus, Bishop, 1159.
76, 77. „ Richard, Bishop, 1159.
78, 79. „ „ 1163.
80. „ Roger, Bishop elect, 1188.
81. „ Roger, Bishop, 1188.
82, 83. „ William Malvoisine, Bishop, 1202.
83A, 83B. „ Gameline, Bishop, 1255.
84, 85. „ William Fraser, Bishop, 1279.
86, 86A. „ William Lamberton, Bishop, 1298.
87. „ James Bennet, Bishop, 1328.
88. „ William Handel, Bishop, 1341.
89. „ Walter Trail, Bishop, 1385.
90. „ Henry Wardlaw, Bishop, 1404.
91. „ James Kennedy, Bishop, 1440.
92. „ Another, 1456.
93. „ Patrick Graham, Bishop, 1469.
93A. „ William, Bishop, 1478.
94. „ Will. Schives, Archbishop, 1480.

FIFESHIRE (*continued*)—

95. St. Andrew's, James Stewart, Archbishop, 1499.
96. „ Alexander Stewart, Archbishop, 1509.
97. „ Andrew Foreman, Archbishop, 1518.
98, 98A. „ James Bethune, Archbishop, 1522.
99. „ David Bethune, Archbishop, 1544.
99A, B, 99C, D. „ David Cardinal Beaton, Bishop, 1539.
100. „ John Hamilton, Archbishop, 1546.
100A. „ John, Bishop, 1548.
100B. „ John Douglas, 1572.
100C. „ George, Bishop, 1606.
101. „ John Spottiswood, Archbishop, 1615.
102. „ James Sharp, Archbishop, 1661.
103. „ Official, of the Bishopric.
103A. „ Official.
104–106. „ Priory.
106B. „ James, Commendator.
106C. „ Friar Preachers.
106D. „ Vicar-General.
107. „ Priory.
108. „ Henry, Abbot.
109. „ John, Prior, 1178.
109A. „ John, Prior, 1266.
110. „ John Hepburn, Prior, 1504.
110A. „ Ranulf, Archdeacon.
111. „ Choristers, 1527.
112. „ St. Saviour's Priory.
113. „ Friar Preachers.
114. „ „ 1519.
115. „ Black Friars, 1559.
116. „ University.
117. „ Walter Stewart, Rector of the University, 1514.
118. „ St. Leonard's College, 1527.
118A. „ St. Salvator's College.
118B, C. „ St. Leonards.
119. „ Cocket.
119A. „ Counter.
120. Balmerino, St. Mary's Abbey.
120A, 120B. Cupar, in Fife.
121, 122, 122A. Dunfermline, Cocket.
122B. Dunfermline, Abbot.
123, 124. „ Holy Trinity Monastery.
125. „ Patrick, Abbot.
126. „ Ralph, Abbot.

COUNTIES (SCOTLAND), (continued)—

FIFESHIRE (*continued*)—

126A. Dunfermline, Inchcolme, Abbot.
126B, 126C. „ Monastery.
127. Inverkeithing, Cocket.
127A. Lindores, St Mary's Abbey.
127B. „ Thomas, Abbot.

FORFARSHIRE.

130C. Montrose, Friar Preachers.

HADDINGTONSHIRE.

131. Dunbar Monastery.
132. Haddington, St. Mary's Monastery.
132A. „ Chapter of the Abbey of St. Mary.
132B. „ Causes.

INVERNESSHIRE.

133. Inverness, Cocket, and for Cromarty.
133A. „ Friar Preachers.
133B, C. „ Town.

KIRKCUDBRIGHTSHIRE.

120C. Dundrennan, Abbot.
128. „ Abbey.
129. Galloway, Thomas, Bishop, 1314.
130. Sweet Heart, St. Mary, Convent. 1559.
130B. Sweet Heart, Abbot of.

LANARKSHIRE.

134. Blantyre (Will.), Commendator, 1595.
135. Glasgow, Common.
136, 136A, 136B, 136C. Glasgow, Chapter.
136D. Glasgow, Official.
137, 138. „ Cathedral, 1315.
139. „ „ Seal of Causes, 1581.
140, 140A. „ Joceline, Bishop, 1174–99.
141. „ Florentius, Bishop elect, 1202.
142, 143. „ Walter, Bishop, 1208–1233.
144, 144A. „ Will. Bonnington, Bishop, 1233.
145–147. „ Robert Wischeart, Bishop, 1270.
147A. „ Robert, Bishop, 1314.
148. „ John Wiseheart, Bishop, 1319.
149. „ John Lindsay, Bishop, 1325.
150. „ Walter Wardlaw, Bishop, 1368.
151. „ Will. Lauder, Bishop, 1408.
152. „ Andrew Muirhead, Bishop, 1455.

LANARKSHIRE (*continued*)—

152A. Glasgow, John, Bishop, 1473.
152B. „ Robert, Bishop, 1480.
152C. „ „ „ 1500.
153, 153A. „ Gavin Dunbar, Bishop, 1524.
154, 154A. „ James Bethune, Bishop, 1551.
154B. „ James, Bishop, 1573.
154D, E. „ Will., Bishop, 1585.
154F. „ Andrew, Bishop, 1661.
155. „ John Carrick, Chancellor, 1371.
156. „ Simon, Archdeacon.
157. „ Will., Dean.
158. „ Robert Foreman, Dean.
159. „ Friar Preachers, 1519.
160. „ Lanark, Town.

LINLITHGOWSHIRE.

161. Common, 1689.
162, 162A. Torphichen, Chapter.

MORAYSHIRE.

130D. Forres.
163. Kynlos, Regality of.
164. „ Monastery.
165. „ Robert, Abbot.
166. „ Thomas, Abbot.
167, 168. Moray Cathedral.
169, 170, 170A. Moray, Brice Douglas, Bishop, 1203.
171, 171A. Moray, John Pilmore, Bishop, 1325.
171B. „ Alexander, Bishop, 1362.
171C. „ John, Bishop, 1437.
171D. „ James, Bishop, 1460.
171E, 171F. „ Andrew, Bishop, 1482.
171G. „ Elgin, Bishop.
172. „ Patrick Hepburn, Bishop, 1535.
173. „ John Guthrie, Bishop, 1623.
174. Pluscardine, St. Andrew's Convent, 1453.
175. „ Alexander, Prior.

NAIRNSHIRE.

176. Nairn, Common, 1476.

ORKNEYS.

176*. Orkneys, Peter, Bishop, 1270.
176A. „ Thomas, Bishop, 1422.
176B. „ Robert, Bishop, 1540.
176C. „ Andrew, Bishop, 1634.
176D. „ Chapter of St. Magnus.

COUNTIES (SCOTLAND), (continued)—

PEEBLESSHIRE.

176*. Peebles, Official Seal of the Port.
176B. „ Town.

PERTHSHIRE.

126D. Inchmahome, Town.
177, 178. Abernethy, College.
178A. Culross, Town.
179. „ St. Mary and St. Serf, Collegiate Church.
179A. „ A Counter or Privy Seal of the Monastery.
180. Dunblane, Common.
180A. „ Simon, Bishop, 1170.
180B, C. „ Abraham, Bishop, 1214.
181. „ Will., Bishop, 1290, 1307.
182. „ James, Bishop, 1486.
183, 184. Dunkeld, Chapter.
184A. „ Chapter.
185. „ Commissioners, 1598.
186. „ Richard, Bishop, 1200.
188A. „ Matthew, Bishop, 1289.
188B. „ John, Bishop, 1352.
188C. „ Nicholas, Bishop, 1402.
188D. „ Robert, Bishop, 1550.
189, 190. Inchaffery, St. John's Church.
190A. „ Abbot.
192. Perth, Prior of the Preaching Friars, 1519.
193–195. Scone, St. Trinity and St. Michael's Church, 1590.
194A. „ Abbot.
196. „ Philip, Abbot.
197. „ Patrick Hepburn, Commendator, 1536.

RENFREWSHIRE.

198, 199. Paisley, Common.
200. „ Abbot.
201. „ James Hamilton, Master, 1603.
201A, 201B. „ Chapter of St James and Miran.
201C. „ Robert, Abbot of St. James', &c.
201D. Renfrew, Town.

ROSSHIRE.

202. Ross, Robert, Bishop, 1280, 1296.
202A, 202B. Ross, Alexander, Bishop, 1357.
202C. Ross, John, Bishop, 1485.

ROXBURGHSHIRE.

203. Dryburgh, St. Mary's Abbey.
203A. „ Roger, Abbot, 1220.
204. „ Thomas, Abbot, 1551.
205, 206. „ Abbot.
207. „ John, Abbot, 1404.
208. „ Abbot, 1500.
209. „ James, Commendator.
210. Jedburgh, St. Mary's Abbey.
211. „ John Horel, Abbot.
211A. „ John, Abbot.
212. „ Andrew, Commendator.
213, 214. Kelso, St. Mary's Abbey.
214A, B. „ Monastery of St. Mary's.
215–117. „ St. Mary's Abbey.
218. „ Abbot.
219. „ Henry, Abbot of St. Mary's, &c.
219A. Lochleven, Abbot of St. Serf.
220, 221. Melrose, St. Mary's Monastery, 1499.
222, 223. „ Abbot.
224. Reginald Ridpath, Monk.
225. Melrose, Henry, Abbot, 1446.
225A. „ Andrew, Abbot, 1539.
226. „ Cocket.

SELKIRKSHIRE.

227. St. Mary's Monastery, 1426.

STIRLINGSHIRE.

228, 229. Stirling, Common.
230. „ Privy.
231. „ St. Mary's Monastery.

WIGTONSHIRE.

130A. Glenluce, Monastery.

ISLE OF BUTE.

250, 251. Rothesay.

ISLE OF MANN.

254, 255. Soder, Mark, Bishop, 1275.
256. „ Andrew, Bishop, 1606.
257. „ Robert, Bishop, 1671.
259. Landon, Ralph, Dean of.
261. Molle, Will de Sprouston, Vicar.

SCOTCH SEALS UNNAMED.

19, 22A, 25, 28A, 56B, 99, 148, 206.

GREAT SEALS OF IRELAND.

1, 2. Oliver Cromwell.
3, 4, Charles II.
5, 6, 7. Anne.
8, 9. George III.

Seal of the Exchequer.

GREAT SEALS OF FRANCE, SPAIN, ETC.

1. Chilperic III., 716.
2. Eudes.
3. Charlemagne, 779.
4, 5. Louis VII.; the first time the Fleur-de-Lis appeared on the Great Seal.
6, 7. St. Louis IX., 1226
8, 9. Sancho IV., Spain, 1294.
10, 11. Eric, Denmark, 1296.
12, 13. Ferdinand, Infant Castille and Leon, 1310.
14, 15. Denis, King of Portugal, 1358.
16, 17. John of Ghent, Castille and Leon.
18–21. Charles IV., Empereur of Germany, 1378.
22. George, King of Bohemia, 1464.
23. Frederick William, March. Brandenb.
24. Joseph II., Emperor of Germany, 1767.
25, 26. Napoleon, Empereur des Français.

QUEENS OF FRANCE, ETC.

35. Jeanne, Countess of Thoulouse, 1260.
36, 37. Margaret, Countess of Valois, 1296.
38, 39. Jeanne, Queen of Philip IV., 1300.
41. Clementina, Queen of Louis X., 1317.
42, 43. Jeanne de Burgundy, 1335.
44. Jeanne, Duchess of Burgundy, 1340.
45, 46. Jeanne, Queen of Philip XII.
47. Jeanne, Queen of Charles V., 1366.
48 Isabella, Queen of Charles V., 1395.
49. Blanche, Queen of Philip VI., 1371.
50. Renée d'Anjou, Duc. of Bar., 1429.
51. Mary, Queen of Louis XII.
52. Jeanne, Queen of Navarre, 1284.
53. Blanche, Queen of Sicily, 1299.
54. Margaret, Queen of Sicily, 1292.

ASSYRIAN SEALS.

56 Casts of Assyrian Seals.

Electrotypes, Bronzes, &c.

Christ led forth; from the original by Albert Durer.
Christ bearing His Cross; from the original by Albert Durer.
Cuirass, Front and Back. Nieuwerkerke Collection.
Dish, with Figure of a River God.
Ewer, Venetian, from the Soulages Collection.
Head of Christ, from the original by Canova.
Knocker (Door), Italian, 16th century.
„ Venetian (original).
Lions (Two).
Portrait in Relievo, from the original by Jean Goujon.
Salver, Italian. "Temperantia."
„ Venetian.
Shield (The Augsberg), from the original by G. Sigmann.
„ Italian, from the original, attributed to Benvenuto Cellini.
Victorian Exhibition, Great Seal of, by Charles Summers.

ELECTROTYPES (GILT).

Salver, with Scroll in relief. | Salver, Moresque.

PEWTER SILVERED AND PARCEL GILT.

Cellar (Salt), star shaped. Italian, cinque cento.
Plates (Embossed Pewter), 16th century (Three).
Saracenic Damascened Box.
Saracenic Damascened Vase and Cover.
Tankard (Embossed), from the original by Francois Briot.
Tazza (Silver Gilt). Italian, cinque cento.

Glass.

Goblet (German), painted at Nuremburg. | Tazza, with Cupids on Goats.

GLASS AND METAL.

Case Knife, Fork, and Spoon, Moorish pattern.

Miscellaneous.

Apotheosis of Augustus, cameo, from the original, in the Imperial Library, Paris.

Three Imitations Roman cameos.

1. The Soulages chimney piece.
2. Venetian firedogs.
3. Tankard of fictile ivory (gilt), from the original by B. Strauss.
4. Boys in fictile ivory, in frame, after Fiamingo.
5. The Virgin.
6. Cast of stone hammer found in N. Wales.
7. Cast of spear mould.

Presented to the Trustees.

A Group of Skeleton Flowers on a Pedestal, enclosed in a glass case. By Miss Charlotte Barry.

Ivory. Two specimens of Shot buried in, showing Diseased Structure. By Messrs. Bevington.

Jasper, Red, from the Goulburn. By Allan Hughan, Esq.

Marble, from Old London Bridge, with Pyramid in Roman brick.

Maw's Improved Electro-Machine. By Dr. Toynbee.

Nile, Key of. By Mrs. Airey.

Runic Stone. Facsimile of the American Runic Stone which in 1824 was found by the Greenlander, Pelinut, on the island of Kingiktorsoate, in Baffin's Bay, under 72° 55′ northern latitude, situated almost across off the Lancaster Sound. Inscription: "Erling Sighvatson and Biarne Thordson and Enride Oddson, Saturday previous to Gagnday (the 23rd April), erected these Varder (heaps of stone as token of the stay there) and grubbed the soil (or cut the inscription), 1135." By Charles Christian Rafn, Esq., Secretary of the Royal Society of Northern Antiquaries of Copenhagen.

Sarcophagi in Sienna marble, from Rome (Two). By Colonel Smith.

Scipio Cornelius, C., N., E. Tomb of, in Sienna marble. By Mrs. Barry.

Tympanum for Deafness. By Dr. Toynbee.

Vase, Algerian alabaster. By Neville Bagot, Esq.

White Elephant, Worshipped by the Laös, north of Cochin China. By Count Scala.

Introduction to the Objects of Ceramic Art.

Εἰ μοί δώσετε μισθὸν, ἀείσω, ὦ κεραμῆες·

ΚΑΜΙΝΟΣ Η ΚΕΡΑΜΙΣ.—Homer.

If ye deal freely, O my fiery friends,
As ye assure, I'll sing and serve your ends.
Pallas, vouchsafe, thou here invok'd access:
Impose thy hand upon this forge and bless
All cups these artists earn, so that they may
Look black still with their depth; and every way
Give all their vessels a most sacred sale.

Pope.

Or thus rendered by Cowper:—

Pay me my price, Potters! and I will sing.
Attend, O Pallas! and, with lifted arm,
Protect their oven: let the cups and all
The sacred vessels blacken well, and, bak'd
With good success, yield them both fair renown
And profit.*

It has been ascertained that kaolin,† a clay suitable for the manufacture of porcelain,‡ abounds in Victoria in quantities almost inexhaustible.

These vast stores continue to invite the application of capital and labor to an industry in effect but an expansion of the simple potter's art. That has already established itself, and produced excellent tiles, pipes, terra cotta, and earthenware of different kinds, which, at the International Exhibition of 1862, bore a favorable comparison with those made in other countries, and which ought to remunerate the producer, when the expenses and loss incident to the importation of articles so bulky and so fragile are taken into account.

* These playful verses are found amongst the Epigrammata of Homer. It is said that certain potters, seeing Homer at a distance, and having heard much of his wisdom, called to him and promised to make him a present of some of their wares and of such other matters as they could afford if he would sing to them. Whereupon he improvised the twenty-three lines of this little poem.

† Kaolin and Petuntse are names in the Chinese language for felspathic granite rock, in different stages of decomposition. "Shekao" is a kind of gypsum, and "Haoche" a species of chalky stone, in appearance resembling soap. All are used in making different kinds of porcelain.

‡ The name is said to be derived from the Portuguese word *porcelana*, which signifies a marine shell, *the cowrie*, either because the lucid appearance of the interior is like that of the pottery or because it was imagined that the ware was composed of that material. Porcelana also means a little pig, a term also applied to a cup.

As the manufacture of the more delicate descriptions of porcelain employs for its perfection the economic resources of chemistry and science, and for its embellishment courts the assistance of the arts of sculpture and painting, it is obviously desirable that illustrations of the practical working of the manufacture, and also of the history of the art, should be assembled in a museum established for public instruction.

In many particulars the potter's art is full of interest. It is one of the earliest of those cultivated by every people which has emerged from the purely savage state. Holy writ abounds in direct and metaphorical allusions to it, which attest its antiquity.* Its frail productions, incapable of resisting any rude treatment, are yet, when protected from accidental or premeditated injury, as imperishable as the hardest gems, and thus become invaluable records in aid of historical research. More enduring than many kinds of stone and than many metals,† which crumble to decay or corrode by the alternating influences of certain climates, which are defaced or overturned by the destroying hand of man or allowed to perish by his neglect, these, whether entire or in disconnected fragments, remain truthful witnesses of the domestic manners of people long since passed away, of the limits of empire, and (like the fossil remains of shells, plants, and animals) of the physical changes which the earth itself has undergone.

The sequence of the reigns of the Chinese Emperors and the succession of dynasties can be fixed by the marks upon ancient porcelain, which denote the distinguishing appellations assumed by the sovereigns on their accession to the throne.

The early and, for the period, adventurous navigation and extended commerce of that singularly inventive people is proved by the discovery of some of their pottery in Egyptian sepulchres.‡

By the like testimony we may verify the assertions respecting the grandeur and extent of the ancient Assyrian cities, which disparaging criticism has regarded as incredible ; and note the resemblance in physiognomy and bodily structure between the former occupants of different regions and of those who inhabit them at this day.

The glazed brick or tile, inscribed with cuneiform characters or with symbolic hieroglyphs, confirms the description of the magnificence of Babylon. The curious

* Job, ii. 8 ; Psalm, ii. 9 ; Isaiah, lxiv. 8, xlv. 9 ; Jeremiah, xviii. xix. ; 1 Chron., iv. 23, gives an enumeration of the potters who dwelt amongst plants and hedges. Matt. xxvii. 10, informs us that the potter's field, near Jerusalem, was bought with the thirty pieces of silver returned by Judas into the treasury. At Athens, the quarter of the city inhabited by potters, was called "Ceramicus." Fictile vase painting was a distinct art. Numa founded a college of potters at Rome. Pliny, xxxv. 50; Juvenal, vi. 340. The most stupendous collection of old crockery extant is that of which the Monte Testacio is composed ; it forms a huge mound, dignified with the title of one of the hills of Rome, and stands outside the gate of S. Paolo, near the pyramid of Caius Cestius.

† In this like the monument of Horace—

> Quod non imber edax, non Aquilo impotens
> Possit diruere, aut innumerabilis
> Annorum series et fuga temporum.
>
> Odes, iii. 30, 3.

Chemical tests show that the coloring matter which forms the deep blue glaze of the Egyptian porcelain, probably 3,000 years old, is the oxide of cobalt, the knowledge of the use of which, lost for many centuries, has been revived within a comparatively recent period.

‡ Wilkinson's Ancient Egyptians, iii. 106.

similarity of the ornamental patterns—such as the honeysuckle, the Grecian fret, the Vitruvian scroll, found pervading Chinese, Bhuddist, Grecian, Etruscan,* Roman, and even Mexican pottery, and on the granite vessels of the Toltecks,† of the Mosquito shore—supports the reasonableness of the theory which derives them all from a common origin.

The cinerary urns and funereal vases and the domestic vessels‡ peculiar to the Greeks, placed in sepulchres by them, give evidence of a distinctive nationality preserved through many centuries, and even for a period which extends long after that people had lost a separate political existence. Athenæus, in his "Deipnosophists," devotes a book (xi.) to the subject of drinking cups, and gives the names of 143 varieties, many of which were made by the potter. He says also that Lysippus, the statuary, wishing to gratify Cassander, conceived the ambition of inventing some peculiar kind of utensil in earthenware, on account of the extraordinary quantity of Mendean wine exported from Cassandria. He accordingly took great pains with that study, and collecting a number of goblets of every imaginable fashion, and taking a portion of the pattern of each, he made one of his own design.

In the tumuli, barrows, or mounds scattered over the face of the earth, from the heart of Asia westward to Great Britain, and northward to Upsala in Sweden, found also on the continent of America, earthenware vessels have been discovered, which, in accordance with prevailing conformity in the rites of sepulture, contained milk, or oil, or wine, honey, or blood, fruits, or corn.§

The march of the Roman legions can be traced by the size, shape, and stamps on the bricks used in buildings erected by their industrious colonists, and by remains of utensils for domestic purposes or for ornament, found along the southern shores of the Mediterranean; from the province of Upper Egypt through the Asiatic possessions; from the Pillars of Hercules throughout Spain and Gaul to that point of Germany where the career of the eagles was arrested by Arminius, and to the furthest spot to which they were carried in the British islands.‖

* Etruria! next beneath thy magic hands
Glides the quick wheel, the plastic clay expands;
Nerved with fine touch, thy fingers (as it turns)
Mark the nice bounds of vases, ewers, and urns;
Round each fair form in *lines immortal* trace
Uncopied beauty and ideal grace.
DARWIN, Veg. c. ii., l. 291.

† Archæologia, vol. v. 318. Humboldt, Res. in Amer. ii. 90.

‡ *λήκυθοι, σοροί, λάρνακες, δροῖται, αρδάνια.*

§ Vide Virgil Æn. iii. 62, vi. 212, for the account of the obsequies in memory of Polydorus and of Misenus. Roman vessels, known as the catina, crater, cymba, lachrymatoria (to hold tears or perfumes), olla, obrendarium, ossuarium, patera, patella, simpulum, simpuvium, testa, urna, unguentaria, and also coins, lamps, pieces of furniture, and ornaments of every variety, have been found in tombs. The celebrated Barberini, now better known as the Portland Vase, was found in a sarcophagus discovered about three miles from Rome, on the road to Frascati. The sarcophagus is in the Capitol, at Rome, and was for a time supposed to have contained the remains of Alexander Severus and Mammea, his mother. Its sides are covered with bas reliefs, admirably worked; the subjects are taken from "Homer's Iliad."

‖ Archæologia, vol. v. 282; Claudian de Bello Getico, 416, in Pr. Cons. Stilich., 247.

In like manner the progress of the Saracens and other conquering races may be mapped out in the old world, and of the Aztecs and Peruvians in the new; while the original contour of the earth's surface, in places where mankind formerly congregated, can be ascertained by portions of pottery brought up from great depths, and the speculations of the geologist or historian have been assisted and corrected by the enquiries of the antiquarian addressed to ascertain the age of earthen vessels exhumed from the alluvial deposit of the Nile.*

Independent, however, of such studies, a comprehensive collection of objects of the Ceramic Art has its marked beneficial and practical uses. It will serve to show for what purposes the clays which we possess are best adapted; and as each specimen affords an instance of the kind of material used, the mode of preparation adopted, the national or characteristic style of ornament applied, each displays a variety of inventive ingenuity, manufacturing skill, and artistic taste in different stages of progressive improvement, ready for adoption or modification by our artificers.

The small collection at present in the Museum is composed chiefly of Donations. Mr. Dalgety, still connected in interest with this country, kindly placed One hundred pounds at the disposal of the Trustees in 1862. This sum was expended in procuring from Alderman Copeland an Illustrative Series of the mode of preparing the clay of Staffordshire, mixed with the several ingredients employed in the course of manufacture, together with types of some of the choice varieties of European porcelain. To these are added others, the gift of Mr. Childers; and the excellent imitations of ancient Etruscan Vases, presented by Captain Clarke.

Copies of the Madonnas of Raphael and Murillo, the Flora of Titian, of the Judith of Riedel, acquired by purchase, show the degree of excellence to which this description of art manufacture has been carried at Munich.

A combination of the excellence of the mechanic's handicraft, and of the graceful elegance of the artist's taste in ornament, is shown in a few pieces, the joint labor of Wedgwood and Flaxman.

It is known that the sand used in some of Wedgwood's work was imported from Australia. May we not hope that, at no very distant future, men may be found in Victoria who may turn to as good account the material which lies unnoticed beneath our feet.†

For the information of those interested in the subject, a list of the works in the Library treating on pottery, and a chronological table of the discovery of the different kinds of ware, are given.

* Lyell on the Antiquity of Man, cap. iii.

† This would be a happy verification of the prediction uttered more than one hundred years ago—

Perhaps thy art may track the circling world,
Where'er thy Britain has her sails unfurl'd,
While wond'ring China shall with envy see,
And stoop to borrow her own arts from thee.

"Gentleman's Magazine," xxvii. 564.

Chronological Table of Ceramic Art.

B.C.

2698. Pottery* made in China.

2255. Chun the Emperor reigned, said to have been a potter before he was elevated to the throne; in this good fortune resembling Agathocles, King of Sicily, B.C. 316. Dio. Sic. xix. 35.

2130 or 2007. Babylon embellished with enamelled bricks, by Semiramis.

1900 to 1800. Egyptian potters in operation.

1500. Supposed invention of the Greek pottery.

1200. Potter's wheel,† probably in use in Greece.

1000. Pottery of this date at the least has been found in cities of Mexico, Yucatan, and Central America.

900. Potteries of Samos in operation.

507. Etruscan vases produced.

434 to 284. Græco-Etruscan vases.

418. Campanian vases made in Greece, Southern Italy, and Greek colonies.

A.D.

150. Roman lustrous pottery made.

711 to 780. Arabian varnished pottery made by the Saracens in Spain.

1115. Majolica,‡ brought to Pisa from Majorca.

1154. Supposed first introduction into Europe of porcelain.§

1277. Porcelain tower erected near Nankin.

1300. Plumbiferous and stanniferous glazes made in Persia, Spain.

1415. Lucca della Robbia made enamelled ware at Florence.

1475. Ware made at Faenza.

1511 to 1540. Majolica made at Arezzo, Flaminio, Gubbio, Pesaro, Urbino.

1518. The Portuguese introduce porcelain largely into Europe by way of the Cape of Good Hope.

1540. Flemish stoneware.

* Pottery is opaque, glazed or unglazed.

† The potter's wheel is mentioned by Homer, Il. xviii. 600, who flourished probably about B.C. 900; by Jeremiah, xviii. 3, who wrote about B.C. 600, and by Aristophanes, in the Ecclesiazusae, brought on the stage B.C. 392. It has supplied a subject for illustration to Shakespeare, who makes Talbot say—

"My thoughts are whirled like a potter's wheel."

First part of Henry VI., i. 5.

As well as to the son of Sirach, who compiled Eccles. From xxxviii. 29, 30 it appears that lead was employed to produce a glaze about B.C. 200.

‡ Majolica is a soft paste covered with a metallic glaze or enamel, and opaque.

§ Porcelain is a hard paste covered with a vitreous glaze, and semi-transparent.

1544. Choice white paste ware made at Deruta. Faience* was made at Nocera, Rimini, Forli, Imola, Spello.
1547. Faience of Henry II., France.
1555 to 1600. Bernard Palissy made enamelled faience in France; faience made at Delft, in Holland.
1574 to 1631. Majolica made at Castel Durante.
1603. Faience of Nevers, France.
1695. French soft porcelain, St. Cloud.
1706. Böttcher's† first Saxony porcelain; 1710 to 1760, made at Meissen.
1720. Porcelain made at Vienna.
1725. Fine faience, with silex, made in England.
1736. Manufactory of Capo di Monte established at Naples by Charles III.
1741. Very fine soft porcelain, *pâte tendre*, made at Sevres.
1759. Manufactory established at El Buen Retiro by Charles III. of Naples, on his accession to the throne of Spain.
1763. Wedgwood made fine earthenware.
1770. Hard porcelain made at Sevres.
1800. Spode brought soft English porcelain to perfection. Introduction of phosphate of lime and boracic acid.
1830. Fine faience brought to perfection, Staffordshire.
1842. Invention of the ceramic statuary at Alderman Copeland's works, Stoke-upon-Trent, by Thomas Battam, F.S.A.

This was followed by imitations at several manufactories in the Staffordshire potteries, under the name of Parian, Carrara, &c.

* Faience includes all glazed earthenware. The name is probably derived from Faenza, a town near Bologna.

† It is somewhat amusing to note that the application of the kaolin of Aue, in the Erzgebirge, to the manufacture of porcelain arose from Böttcher's complaining of the weight of his wig. On enquiry, he found that it had been powdered with "Schnorr's white earth," discovered A.D. 1715, used as a substitute for flour. This suggested the idea that the adulterating compound must be of mineral origin. It was tested, and the long desired material was found.

Works on the Ceramic Art.

A.

AKERMAN (John Young).

1. An Archæological Index to Remains of Antiquity of the Celtic, Romano-British, and Anglo-Saxon Periods. 8vo, 1 vol. *Lond.*, 1847.
2. Remains of Pagan Saxondom. 4to, 1 vol. *Lond.*, 1855.

ALLIES (Jabez). Ancient British, Roman, and Saxon Antiquities, and Folk-lore of Worcestershire. 2nd ed. 8vo, 1 vol. *Lond.*, 1852.

ANTIQUARIAN and Architectural Year-Book. 8vo, 1 vol. *Lond.*, 1845.

B.

BAJARDI (Ottavio Antonio). Antichita di Ercolano. Folio, 3 vols. *Naples*, 1762–65.

BIRCH (Samuel). History of Ancient Pottery. 8vo, 2 vols. *Lond.*, 1858.

BOTTA (Paul Emile) and FLANDIN (Eugene Napoleon).

Monuments de Ninive découverts et décrits par P. E. Botta, mesurés et dessinés par E. Flandin, publiés par ordre du Gouvernement. Folio, 5 vols. *Paris*, 1849–50.

Tome I., II. Architecture et Sculpture.
„ III., IV. Inscriptions.
„ V. Texte.

BOTTA (Paul Emile). Letters on the Discoveries at Nineveh, with a Plan, Plates, and Inscriptions. 8vo, 1 vol. *Lond.*, 1850.

BRITISH MUSEUM. Catalogue of the Greek and Etruscan Vases in the British Museum. 8vo, 1 vol. *Lond.*, 1851.

BRONGNIART (Alexandre). Traité des Arts Céramiques, corrigé et augmenté par Alphonse Salvétat. 2nd ed. 8vo, 2 vols.; and Atlas, 1 vol. *Paris*, 1854.

BUCKMAN (Prof.) and NEWMARCH (C. H.) Illustrations of the Remains of Roman Art in Cirencester. 4to, 1 vol. *Lond.*, 1850.

E.

ENCYCLOPÆDIAS *passim.*

ENGLEFIELD (Sir Henry). Vases from the Collection of. Drawn and Engraved by H. Moses. 4to, 1 vol. *Lond.*, 1848.

EXHIBITION OF 1851, LONDON.

1. The Catalogue of the Great. 8vo, 4 vols. *Lond.*, 1851.
2. The Reports of the Juries. 8vo, 1 vol. *Lond.*, 1852.
3. Prospectuses of Exhibitors. 8vo, 16 vols. *Lond.*, 1851.
4. Lectures on the Results of the Great Exhibition of 1851. 12mo, 2 vols. *Lond.*, 1852.

EXHIBITION OF 1862, LONDON, *passim.*

F.

FAUSSETT (Bryan). Inventorium Sepulchrale: an Account of Antiquities dug up at Gilton, Kingston, &c., in the County of Kent. Edited by Charles Roach Smith. 4to, 1 vol. *Lond.*, 1856.

H.

HAMILTON (Sir William).

1. Collection of Engravings from Greek and Etruscan Vases. Published by W. Tischbein. Folio, 4 vols. *Naples*, 1791.
2. Outlines from Greek and Etruscan Vases. 1st ed. 4to, 1 vol. *Lond.*, 1804.
3. Another copy. 2nd ed. 8vo, 1 vol. *Lond.*, 1814.

J.

JULIEN (Stanislas). Histoire et Fabrication de la Porcelaine Chinoise, Ouvrage traduit du Chinois, accompagné de Notes et d'Additions, par M. Alphonse Salvétat; et Augmenté d'un Mémoire sur la Porcelaine du Japon, traduit du Japonais, par Dr. Hoffmann. 8vo, 1 vol. *Paris*, 1856.

L.

LAYARD (Austin Henry).

1. Nineveh and its Remains; with an Atlas of Plates. 3rd ed. 8vo, 2 vols.; folio, 1 vol. *Lond.*, 1849.
2. Discoveries in the Ruins of Nineveh and Babylon; with an Atlas of Plates. 8vo, 2 vols.; folio, 1 vol. *Lond.*, 1853.

LEE (John Edward). Delineations of Roman Antiquities found at Caerleon and the Neighbourhood. 4to, 1 vol. *Lond.*, 1845.

M.

MACPHERSON (Duncan, M.D.) Antiquities of Kertch, and Researches in the Cimmerian Bosphorus; with Remarks on the Ethnographical and Physical History of the Crimea. 4to, 1 vol. *Lond.*, 1857.

MARRYAT (Joseph). History of Pottery and Porcelain, Mediæval and Modern. 2nd ed. 8vo, 1 vol. *Lond.*, 1857.

MONTFAUCON (BERNARD DE). L'Antiquité Expliquée et Representée en Figures. Folio, 10 vols. *Paris*, 1724.

MORLEY (HENRY). Life of Bernard Palissy, the Potter. 8vo, 2 vols. *Lond.*, 1852.

N.

NEVILLE (Hon. RICHARD CORNWALLIS). Saxon Obsequies Illustrated by Ornaments and Weapons discovered in a Cemetery near Little Wilbraham. Folio, 1 vol. *Lond.*, 1852.

P.

PITT (W.) History of Staffordshire. 8vo, 1 vol. *Lond.*, 1817.

R.

ROBINSON (JOHN CHARLES). Treasury of Ornamental Art. 4to, 1 vol. *Lond.*, N.D.

S.

SERIALS. Bohn's Illustrated Library. 41. Pottery, Guide to the knowledge of. 2 vols.

SMITH (CHARLES ROACH).

1. Collectanea Antiqua: Etchings and Notices of Ancient Remains, Illustrative of the Habits, Customs, and History of Past Ages. 8vo, 5 vols. *Lond.*, 1848–61.
2. Illustrations of Roman London. 4to, 1 vol. *Lond.*, 1859.

SMITH (HENRY ECROYD). Reliquiæ Isurianæ. 4to, 1 vol. *Lond.*, 1852.

SMITH (WILLIAM, LL.D.) Dictionary of Greek and Roman Antiquities. 2nd ed. 1 vol. *Lond.*, 1853.

SOCIETIES AND CLUBS. Archæological and Historical.

1. Archæologia (The); or, Miscellaneous Tracts Relating to Antiquity. Published by the Royal Society of Antiquaries of London. 4to, 40 vols. *Lond.*, 1804–60.
2. Archæologia Æliana. Tracts published by the Society of Antiquaries of Newcastle-upon-Tyne. 4to, 4 vols; 8vo, 5 vols. *Newcastle-upon-Tyne*, 1822–61.
3. Archæologia Cambrensis: A Record of the Antiquities of Wales and its Marches, and the Journal of the Cambrian Archæological Association. 8vo, 18 vols. *Lond.*, 1846–62.
4. Archæologia Scotica. Transactions of the Society of Antiquaries of Scotland. 4to, 4 vols. *Edin.*, 1792–1831.
5. Archæological Institute of Great Britain and Ireland, Memoirs of. 8vo, 2 vols. *Lond.*, 1852.
   (I.) History and Antiquities of Wiltshire and Salisbury.
   (II.) History and Antiquities of Bristol and the Western Counties.

SOCIETIES AND CLUBS (continued)—

6. Archæological Irish Society. Publications of the, from the Commencement in 1841 to its Amalgamation with the Celtic Society in 1853. 4to, 15 vols. *Dublin*, 1841–51.
7. Archæological Journal of the British Archæological Association and Institute of Great Britain and Ireland. 8vo, 18 vols. *Lond.*, 1845–62.
8. Annales Archéologiques dirigées par Didron. 4to, 19 vols. *Paris*, 1844–59.
9. Asiatic Society (The Royal) of Great Britain and Ireland. Journal of. Folio, 1 vol.; 8vo, 19 vols. *Lond.*, 1834–62.

U.

URE (ANDREW, M.D.)

1. Dictionary of Arts, Manufactures, and Mines, containing a Clear Exposition of their Principles and Practice. 4th ed. 8vo, 2 vols. *Lond.*, 1853.
2. Another edition. Edited by Robert Hunt. 5th ed. 8vo, 3 vols. *Lond.*, 1860.

V.

VAUX (WILLIAM SANDYS W.)

1. Nineveh and Persepolis: Historical Survey of Ancient Assyria and Persia, with Account of Recent Researches in those Countries. 2nd ed. 8vo, 1 vol. *Lond.*, 1850.
2. Handbook to the Antiquities in the British Museum. 8vo, 1 vol. *Lond.*, 1851.

W.

WELLBELOVED (CHARLES). Eburacum; or, York under the Romans. 8vo, 1 vol. *York*, 1842.

WILKINSON (Sir JOHN GARDNER, D.C.L.) Manners and Customs of the Ancient Egyptians, including their Private Life, Government, Laws, Arts, Manufactures, Religion, and Early History, derived from a Comparison of the Paintings, Sculptures, and Monuments still Existing with the Accounts of Ancient Authors. Illustrated with Drawings of those Subjects. 8vo, 6 vols. *Lond.*, 1837–41.

WRIGHT (THOMAS). Archæological Album; or, Museum of National Antiquities. Edited by T. Wright; with Illustrations by F. W. Fairholt. 4to, 1 vol. *Lond.*, 1845.

Illustrations of the Ceramic Art.

PRESENTED TO THE TRUSTEES BY FREDERICK GONNERMAN DALGETY, ESQ.

Materials, Colors, &c., used in the manufacture of China, Earthenware, and Ceramic Statuary, at Alderman W. T. Copeland's Works, Stoke-upon-Trent, Staffordshire.

1*a*. Ball of blue clay, from Dorsetshire
1*b*. Ball of blue clay, from Dorsetshire, sifted and cleaned.
2. China clay, from Cornwall.
3*a*. Limestone.
3*b*. Limestone, ground, and now called whiting.
4*a*. Cornish stone.
4*b*. Cornish stone, ground.
5*a*. Spanish feldspar.
5*b*. Spanish feldspar, ground.
5*c*. Spanish feldspar, calcined in china oven.
6*a*. Swedish feldspar.
6*b*. Swedish feldspar, ground.
7*a*. Gravesend flint.
7*b*. Gravesend flint, calcined and ground.
8*a*. Calcined bones.
8*b*. Calcined bones, ground.
9. Cullett, or pounded glass.
10. Borax.
11. Red lead.
12. White lead.
13. Buff body clay.
14. Rockingham, or red body clay.
15. Crown or earthenware body.
16. Best china body.
17. Statuary body.
18. Best earthenware glaze.
19. Common ware glaze.
19*a* or 27. China glaze.
20*a*. Earthenware plate bisque.
20*b*. Common ware, called cream color bisque.
21*a*. Earthenware plate, glost or glazed.
21. Cream color plate, glost or glazed.
22. Colors used in printing upon earthenware, comprising—
    I. Yellow.
    II. Pink.
    III. Mazarine blue.
    IV. Flowing blue.
    V. Camilla blue, light.
    VI. Saxon blue.
    VII. Queen's color.
    VIII. Dark green, called lily green.
    IX. Light green.
    X. Dark brown.
    XI. Albert brown.
    XII. Light brown.
    XIII. Raven black.
23. Copper plate engraved.
24. Processes of printing on earthenware, comprising—
    I. Tissue paper, with print on it.
    II. Plate with print transferred.
    III. Plate with paper half washed off.
    IV. Plate hardened to drive off oil.
    V. Plate half dipped in glaze.
25. Tile with colored prints.

26. China plate bisque, and pierced by hand when in clay.
27. China glaze.
28. China plate glost.
29. Tile with enamelled color.
30. Tile with various stages of gilding.
31. Tile with painted flowers.
32. Plate, painted landscape and gilt.
33. Statuary figure, as taken out of mould when cast, and fired merely to keep it together to show how it is in the clay state.
34. Statuary figure, finished and fixed up with mounted pedestal.

Illustrations of ground-laying.

Plate stencilled for panel.
Plate oiled ready for dusting.
Plate dusted with color.
Plate with stencil washed off, ready for kiln.

SPECIMENS.

Roman.
1 Vase dug up near Dunmow, Essex.
2 Tiles, from Repton, Derbyshire.
3 Tiles, from Easton.

Etruscan.
2 Lamps, from Herculaneum; Greco-Italian.
2 Vases, Greece; Italian reproduction.
Unburnt vase, with plates.

Spanish.
3 Tiles, from Seville.

Rhenish.
Grey beard jug, brown stone.

Oriental.
No. 1. Plate.
2. Plate Chinese.

Old Sevres.
Pâte tendre, cup and saucer.

Furstenburgh.
Ducal manufacture, 1750.
1. Plateau.
2. Figure.

Dresden.
1. Figure.
2. Cup and saucer.
"Capo del monti" cup and saucer.

Berlin.
Cup and cover, with saucer.

Vienna.
Cup and saucer.

Early Staffordshire.
Painted plate.
Wedgwood varnished basket.
Wedgwood varnished enamelled plate.

Holland.
Delft shaving plate.
Enamelled dish, A.D. 1500.

Early Wedgwood.
Cup and saucer, jasper.

Modern.
Two flower vases.

Spode.
1 Red and black vase and cover.
1 Jaspar vase and cover.

Ionian.
3 Water bottles.

French.
1 Plate Watteau, enamelled and jewelled, style of early Sevres.

English.
Cup and saucer, jewelled in mineral colors.
Cup and saucer, egg shell, modern, gilt after Venetian style.
Limoges Plateau.
2 Ice pails, as examples of flower painting.

SPECIMENS (continued)—

English (*continued*)—

1 Large vase landscape and rose du Barry ground.
1 Vase and cover, dark green.
1 Covered cup and stand, turquoise.
2 Small vases, rose du Barry.
1 Stone jug.
1 Statuary figure "Sabrina," after Marshall.
1 Scent jar.
1 Rose plateau and cover, decorated in the style of Lucca del Robbia.

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1 Plate of gilt and painted flowers, two moulds in four pieces each.

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Venus de Medici.
„ torso of.

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Bust of Apollo.
„ Augustus, the young.
„ Clytie.
„ Diana, robing.
„ Diomede.
„ Moses.
Bust of Venus of Milo.
Mask of children of Niobe.
„ Juno.
„ Madonna.
„ Moses.

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3 Anatomical arm, foot, leg.
1 „ „ from nature.
2 Ears, large.
2 Ears, small.
2 Eye and nose of Bacchante.
1 „ „ Hadrian.
2 „ „ Jupiter.
2 „ „ Laocoon.
1 Foot of Farnese Hercules.
2 Feet.
3 Hands, child's.
1 „ „ with stick.
1 „ St. Peter.
1 „ compasses, with.
1 „ drawing.
1 „ resting.
1 „ scroll, with.
1 Hand, male, clenched.
1 „ „ stone, in.
1 „ „ stick, with.
1 „ „ throwing.
1 „ female, bracelet with.
1 „ „ cushion, on.
1 „ „ nature, from.
2 Groups of hands, four.
2 „ „ female.
9 Casts of hands and feet.
1 Leg, from nature.
Nose and mouth of

Adonis	Hadrian
Æsculapius	Juno
Antinous	Lucius Verus
Caracalla	Venus d'Arles.

IV.—CASTS OF ANIMALS.

3 Anatomical.
1 Cow.
1 Dog.
2 Goats.
2 Greyhound's legs.
1 Griffin.
1 Horse.
2 Horse's legs.
1 Lion.
1 Lion's head, from Nature.
1 Lioness.
1 Stag.

V.—CASTS AND GROUPS OF FRUIT, FLOWERS, SHELLS, AND LEAVES.

Casts.
- 3 Apples.
- 1 Bean and leaf.
- 1 Citron.
- 2 Dock leaf.
- 1 Gourd bottle.
- 1 Gourd, giant.
- 1 Melon.
- 2 Oranges.
- 2 Pears.
- 1 Pine.
- 3 Pomegranates.
- 1 Shaddock.
- 1 Thistle leaf.

Groups.
- 1 Apples, large.
- 1 Apples, small.
- 1 Blackberries.
- 1 Fern, funeral.
- Foliage, by Sansovino.
- 1 Gourd rock.
- 1 Grapes.
- 1 Lemon.
- 1 Lily.
- 1 Pear.
- 1 Plums.
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- 2 Stalks.
- 1 Vine and branch.
- 1 Vine and leaf.
- 1 Vine and leaf, large.

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- 1 From Erechtheum, Athens.
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- 1 „ Trajan's Forum.

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- 1 From Erechtheum.
- 2 „ St. Stephen's, Westminster.
- 1 Temple of Mars Ultor, leaf.
- 1 Trajan's pillar, enriched.

Ornaments.
- 1 Acanthus leaf, from temple of Jupiter Stator.
- 1 „ St. Eustache.
- 1 „ small.
- 1 „ scroll.

Ornaments.
- 1 Capital, Byzantine.
- 1 „ Stone Church, Kent.
- 1 „ Temple Church.
- 1 Finial, Lincoln Cathedral.
- 4 Rosettes.
- 1 Rosette, from antique.
- 1 „ from Brescia diamond.
- 2 „ from Scipio's tomb of, small.
- 1 „ Trajan, scroll of.

Scrolls.
- 1 Florentine, with swan.
- 1 Iron.
- 1 Lysicrates.
- 1 Trajan Forum, from, large.
- 1 „ portion of.
- 1 Nest of scroll of pilasters, from the Villa Medici.

Spandril, from Stone Church, Kent.
Stele, or column tops.

VII.—PANELS.

- 2 From Alhambra.
- 1 „ Bonn.
- 1 „ Chateau d'Anet.
- 1 Florentine, with swan.
- 1 From Ghiberti Gate.
- 3 „ Martinengo Tomb.
- 2 Small tracery.

VIII.—PILASTERS.

1 From Alhambra.
1 „ Bonn.
4 „ Florence.
6 „ Louis XII. Tomb of.
1 „ Louis XV. Tomb of.
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21. Vulcanised hose 1
22. Ebonite ear trumpet 1
23. Ebonite stethoscope 1
24. Caustic holder 1
25. Syringe 1
26. Pessary 2
27. Ebonite bottle 1
28. Ebonite funnel 1
29. Small bore powder tube ... 1
30. Cup 1
31. Two pistol handles 2
32. Rifle sight protectors 6
33. Hurst's rifle protectors ... 18
34. Electrical bell 1
35. Two pulley sheaves 2
36. Penholder 1
37. Ebonite cases 3
38. Cup 1
39. Mahogany box, with saw-like instrument inside 1
40. Doyley ring 1
41. Cube of indiarubber 1
42. Ebonite eye sights 2
43. Ebonite international medal, gained by M. Silver (on card) ... 2
44. Galvanic battery 1
45. Submarine telegraph cable ... 1
46. Insulated wire coils (six sorts) ... 6
47. Section of aerial cable ... 1
48. Caoutchouc, four sticks, with insulated wire 4

Illustrations of Ethnology.

COLLECTION OF CURIOSITIES FROM THE FIJI ISLANDS.

Arrowroot and tapioca. Specimens of.
Beads. String of native.
Bracelets. Pair of (mother-of-pearl).
Cannibal fork.
Cava bowl.
Cava. Cloth for straining.
Cava, smoked; and white Cava, sun-dried. Specimens of.
Cartridge box. Ornamental.
Cloth, native. Printed piece of
Cocoanut water bottles (2).
Cocoanut fibre. Specimens of, for making rope.
Conch shell.
Female dress. Native.
Female fishing costume.
Fox. Skin of native flying.
Kaurie gum (used for lights).
Kaurie gum. White.
Knee band.
Native umbrella.
Native axe head.
Native fishing line.
Native canoe. Model of, with paddles and water scoop.
Native spoon.
Native wigs (2).
Native sun-shade.
Necklace. White.
Nose flute.
Sassafras. Specimen of.
Shells. Pair of (covered with coral).
Shells. Pair of (mother-of-pearl).
Tappa, white (or cloth). Piece of.
Tappa. Specimens of, in the state of preparation.
Tappa beater, with material for stamping the tappa cloth.
Turtle. Part of inner shell of.
Wasp's nest (made in an office at Louka).
Whisk. Black fly.

AUSTRALIA.

Presented to the Trustees by A. Hughes, Wm. Thomas, and Herman Beckler, Esqrs., Aboriginal Guardians.

1 Head and neck dress of the Portland natives.
1 Fishing net.
2 Fishing baskets.
1 Woman's dress.
1 Stone tomahawk.
4 Boomerangs.
5 Shields.
8 Spears.
3 Clubs.
1 Jug.

FIJI ISLANDS.

Presented to the Trustees by J. B. Franklin, Esq.

13 Clubs.
13 Waddies.
2 Water bottles.
1 Wooden pillow. A collection of shells.

FIJI ISLANDS.

Presented to the Trustees by the Rev. Thomas Williams, late a Missionary to Fiji Islands.

Aged woman's dress (lekie).
Baskets (2).
Branch of a trident spear.
Child's dress (lekie).
Clay beaters (3) used by potters.
Club.
Cocoanut yang-gona cup.
Fan.
Fishing net.
Hand club (ai kola).
Kilt, worn by both men and women.
Knife for pruning bananas.
Man's common dress.
Mosquito curtain.
Mosquito whip (roiroi).
Priest's comb.
Piece of cloth from Flutuna.
Spear.
Specimens of the manner in which the Fijian carpenters sew the planks of their canoes.
Specimens of sinnet for lashing timbers.
Specimen of fishing line.
Specimen of fibre from cocoanut husk.
Sail needle (a human bone).
Turban or head dress.
Water vessels (small and large).
Yang-gona. Piece of (methysticum root).
Yang-gona cava bowl.

HEBRIDES (NEW). COLLECTION OF ARTICLES FROM.

Presented to the Trustees by the Rev. A. Paton.

Bags, plaited by the natives.
Bow and arrows, tipped with human bones, poisoned.
Comb, also used as a fork.
Club arrow, for killing birds.
Dress of a chief of the islands of Aniteum and Tanna.
Dress of a heathen female on the island of Tanna.
Fish spears (2).
Household god, from the island of Tanna (a stone).
Killing stone.
Native money (shells, large and small).
Teeth of the chiefs cooked and eaten, April 3rd, 1861.
Trumpet, native (a large shell).
War spear, large, tipped with human bones, poisoned.
Yan god, from the island of Tanna (a stone).

INDIAN ARMS, ETC., ETC.

Presented to the Trustees by the late Viscount Canning, late Governor-General of India.

53 Muskets (matchlocks).
11 Musket barrels.
2 Muskets (peculiar construction).
12 Blunderbusses.
9 Pistols.
11 Spears.
2 Battle-axes.
9 Daggers.
10 Knives.
61 Cavalry swords.
2 Swords (long), steel gauntlet handles.
10 Powder flasks.
12 Shields (prepared leather).
7 Bows (bamboo).
30 Arrows (bamboo, tipped with steel).
4 Wooden staves (carved).

SAVAGE ISLAND (lat. 19° S., long. 169° W., Pacific Ocean).

Presented to the Trustees by A. Brown, Esq.

6 Spears.

TAHITI.

Presented to the Trustees by William O'Brien Smith, Esq

Piece of cloth, manufactured from the bark of trees.
Iron-wood sword.
Piece of coral.

TASMANIA.

Presented to the Trustees by Richard Sutcliffe, Esq.

Waddy, taken from the chief of the blacks on their surrender to Governor Arthur.

VICTORIA.

Presented to the Trustees by John Hogan, Esq.

1 Boomerang.
1 Lee angle.
2 Shields.
1 Native-made opossum rug.
8 Spears.
3 Spears, jagged.
1 Waddy.
3 Wimmeras.

List of Paintings

EXHIBITED IN THE TEMPORARY PICTURE GALLERY,

IN THE NORTH WING OF THE LIBRARY.

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1. ROSEBUD OF ENGLAND. Painted by Baxter.

2. ROSE OF ENGLAND. Painted by Baxter.

3. LA BELLE YSEULT. Painted by Bedford.

"'Then the king (Anguish, of Ireland) for great favor made Sir Tramtrist (Tristram) to bee put in his daughter's ward and keeping, because shee was a noble surgion. And so when she had searched his wound, found in the bottom of his wound that there was poyson, and within a little while she healed him, and therefore Tramtrist cast great love to La Beale Isoude, for she was at that time the fairest lady of the world, and there Sir Tramtrist learned her to harpe, and she began to have a great fantesie unto Sir Tramtrist."—Wright, Hist. of K. Arthur, vol. ii. 17.

4. SCENE ON THE ICE AT STOCKHOLM. Painted by Cederberg.
Presented to the Trustees by F. Cederberg, Esq.

5. BUFFALO RANGES (OVENS DISTRICT). Painted by Chevalier.

6. PORTRAIT OF DR. MAUND. Painted by Chevalier.
Presented to the Trustees by Miss Maund.

7. DEPARTURE OF THE PILGRIM FATHERS. Painted by Cope.

"The conditions having been mutually agreed on betwixt the company, the merchants and the Leyden agents returned with the two vessels to Delft Haven, the port of Leyden. On their arrival, all needful preparations were speedily made; and on the twenty-first day of July, 1620, the whole congregation met for humiliation and prayer, when Mr. Robinson preached, with deep emotion, from Ezra viii. 21, 22. . . . After the solemnities of the day were closed, the members of the church who were to remain at Leyden 'feasted us that were to go,' observes Mr. Winslow, 'at our pastor's house, being large, where we refreshed ourselves, after tears with singing of psalms, making joyful melody in our hearts, as well as with the voice, there being many of the congregation very expert in music; and indeed it was the sweetest melody that ever mine ears heard. After this they accompanied us to Delft Haven, where we were to embark, and there feasted us again; and after prayer, performed by our pastor, where a flood of tears was poured out, they accompanied us to the ship, but were not able to speak one to another for the abundance of sorrow to part. But we only going aboard (the ship lying to the quay and ready to set sail, the wind being fair) we gave them a volley of small shot and three pieces of ordnance, and so, lifting up our hands to each other, and hearts for each other to the Lord our God, we departed, and found his presence with us in the midst of our manifold straits He carried us through.' . . . The pilgrims had a prosperous voyage to Southampton, where the *Mayflower* was awaiting them."

Works of Robinson, the Pilgrim Father, vol. i. 41, 46, 47.

8. BUNYAN IN PRISON. Painted by Folingsby.

Bunyan, John, born at Elstow, near Bedford, in 1628, was indicted and committed to Bedford Jail, November 12th, 1660, as a "common upholder of several unlawful meetings and conventicles, to the great disturbance and distraction of the good subjects of this kingdom." He had by his wife four children, one of whom, named Mary, was blind. This daughter, he said, lay nearer his heart whilst he was in prison than all the rest; and that the thought of her enduring hardship would be sometimes almost sufficient to break his heart. He is here represented with his daughter Mary by his side, preaching to his fellow-prisoners. He might have had his liberty if he would have engaged not to preach any more; but Bunyan was too sincere in his purpose, and too deeply impressed with the reality of his call to the work to enter into any such engagement. He remained, in consequence, a prisoner, as he expressed it, for conscience sake till 1672. Prisons were then very different places, and prisoners very differently treated to what they are now; but Bunyan seems on the whole to have met with as much consideration as was compatible with imprisonment at all. From the first he used to preach in the jail, then crowded with persons in custody for attending at a conventicle. For the maintenance of his family he was allowed to make tagged thread-laces; he had the free use of his "prison library," the Bible and the Book of Martyrs, and of writing materials. During the later years of his imprisonment he was permitted to go into the town as often as he pleased. On one occasion he even made a journey to London, though for permitting that the jailer received a severe censure. He died in London, of a fever, 1688, aged 60.

The lines on the wall are—

Doth the owle to them appeare,
Which put them all into a feare;
Will not the man in treble crown
Fright the owle unto the ground.

9. FERN GATHERER. Painted by Herdman.

10. HORSES, PIGS, &c. Painted by Hering.

11. DEPART DU FIANCÉ. Painted by Köller.

12. WATERGATE BAY. Painted by Mogford.

13. SCENE ON THE HUDSON. Painted by Sonntag.
Presented to the Trustees by John R. Ricards, Esq.

14. FRENCH ARTISTS IN A SPANISH POSADA. Painted by Vibert.

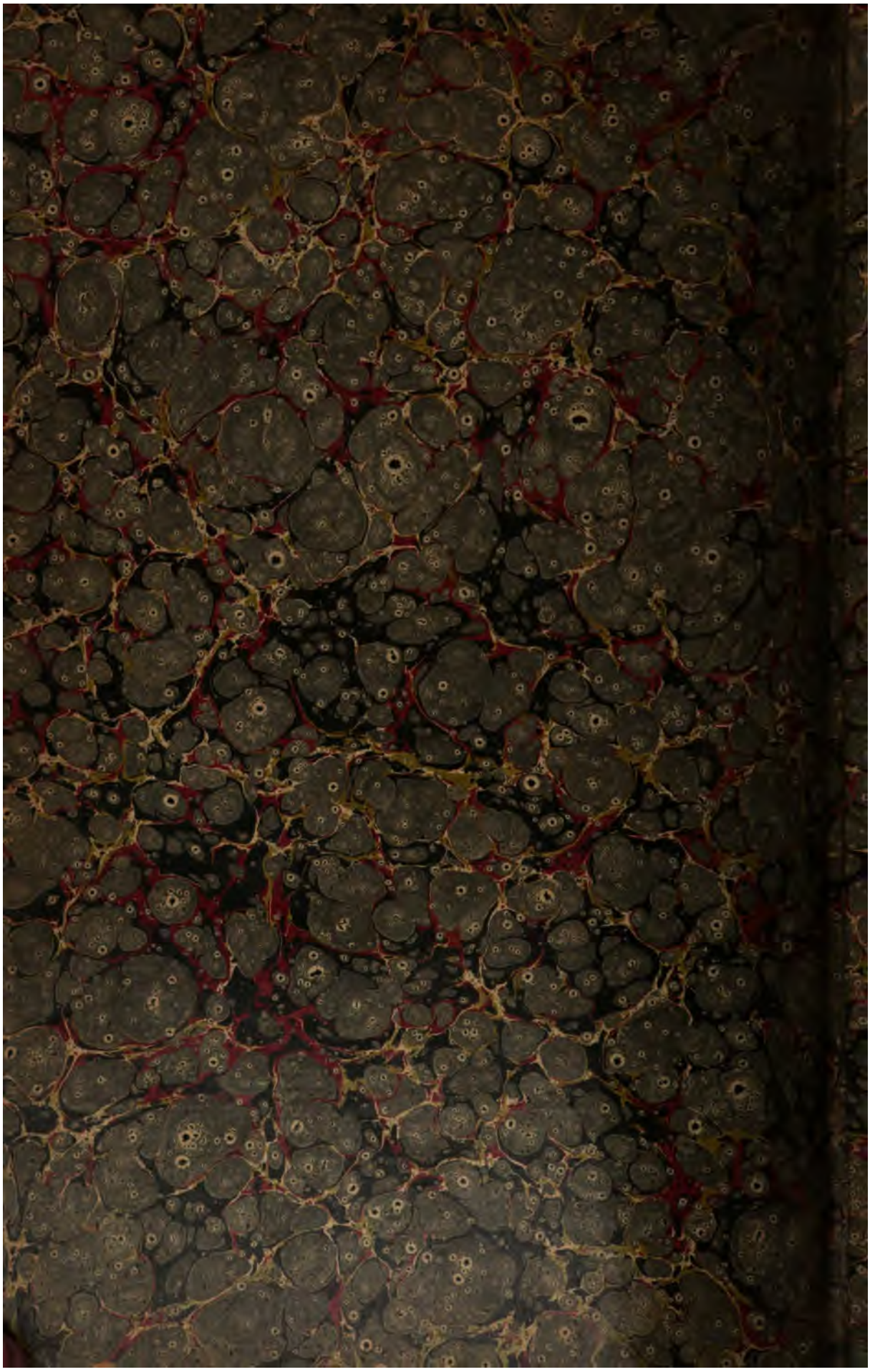
15. ITALIAN FAMILY. Painted by Williams.

ENGRAVINGS.

1. ALLIED GENERALS WITH THEIR STAFF BEFORE SEBASTOPOL. By Barker. Presented to the Trustees by Henry Sewell, Esq.

2. PURSUIT OF PLEASURE. By Paton.
Presented to the Trustees by Thomas Russell, Esq.

JOHN FERRES, GOVERNMENT PRINTER, MELBOURNE.



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